

Jim Gleason's GUITAR ENCYCLOPEDIA

Rhythm Guitar

By Jim Gleason

Version 1.0

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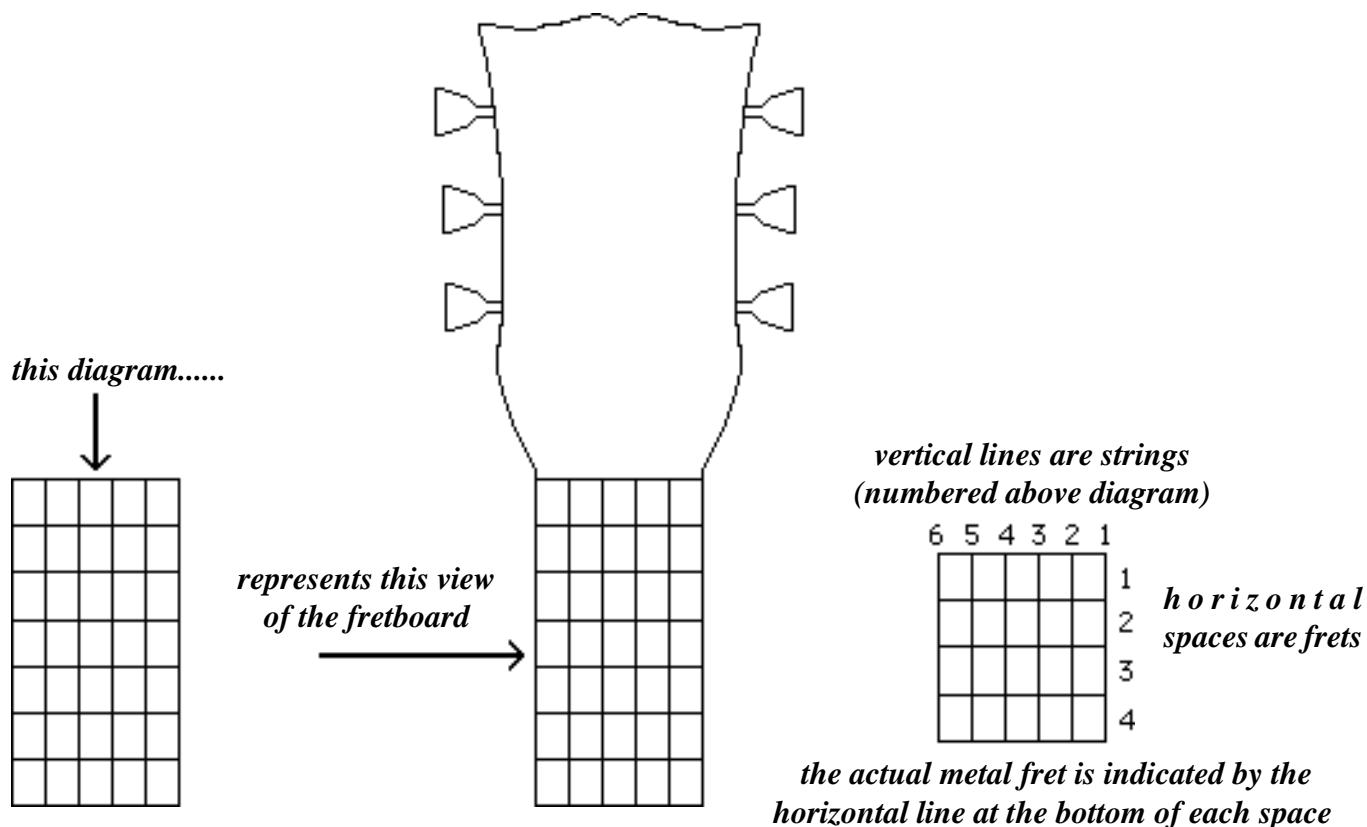
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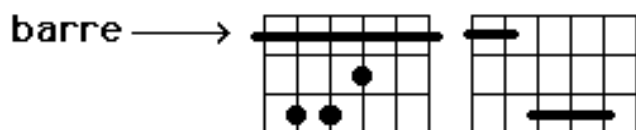
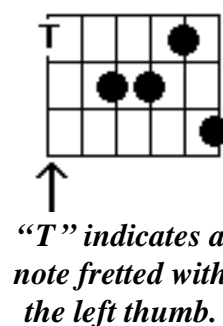
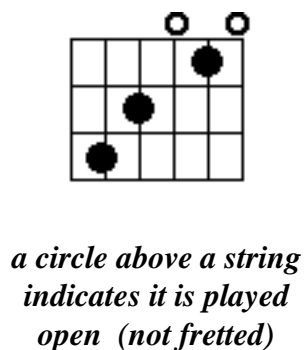
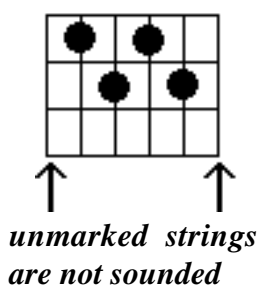
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*** Set the real-time counter (if available) on your video cassette player to zero (0:00:00) at the first appearance of the Copyright Notice.**

FRETBOARD DIAGRAMS



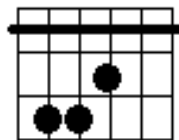
Dots in these diagrams indicate fingered notes. Chord tones are fingered simultaneously. Scale or arpeggio tones are fingered individually.



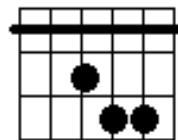
The *barré* is a group of notes all on the same fret of two or more strings fingered with a straight portion of one finger. It uses the classical wrist position. Finger (fret) the barre with the harder edge of your finger when you can. Avoid the creases opposite your knuckles, since they can mute notes.

Left-handed guitarists. Interpret references to the right hand as left hand and vice versa. All diagrams must be imagined in “mirror image”:

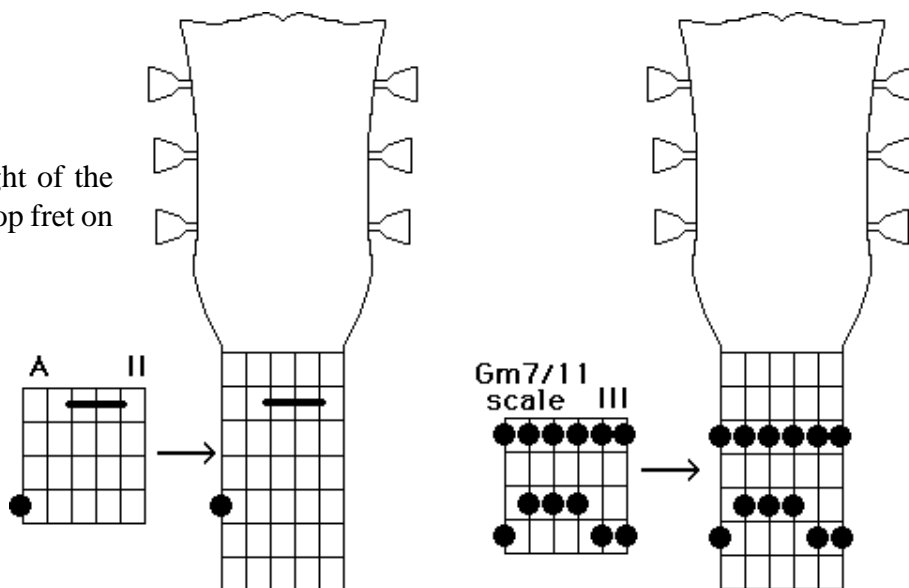
as shown:



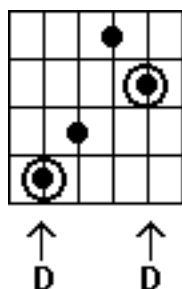
mirror image:



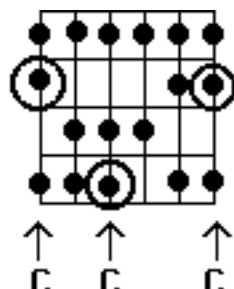
A **roman numeral** above the top right of the diagram indicates the number of the top fret on the diagram:



Dmaj. chord **II**



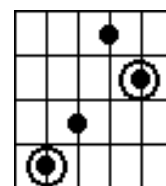
C Lydian Scale **VII**



A **chord root** is the note after which a chord is named (“D” is the root of a D major chord). A **tone center** is the note after which a scale is named (“C” is the tone center of a C Lydian scale).

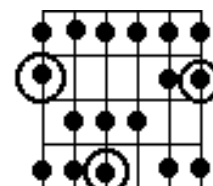
Movable diagrams have no roman numeral on their upper right and therefore have no specified top fret number. They may be placed anywhere on the fretboard according to their chord root(s) or tone center(s). If notes on a diagram are indicated by dots, a circled or enlarged dot indicates the chord root or tone center.

movable



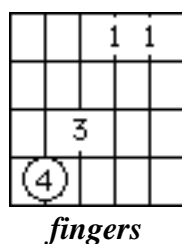
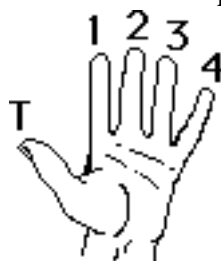
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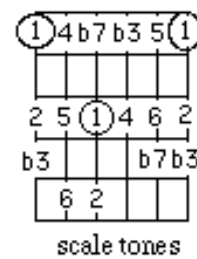
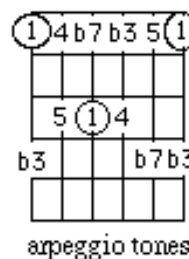
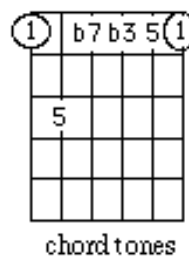


named after

The numbers 1, 2, 3 and 4 within diagrams indicate left hand fingers. The finger number on the chord root or tone center may be circled.

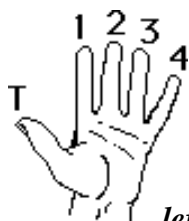
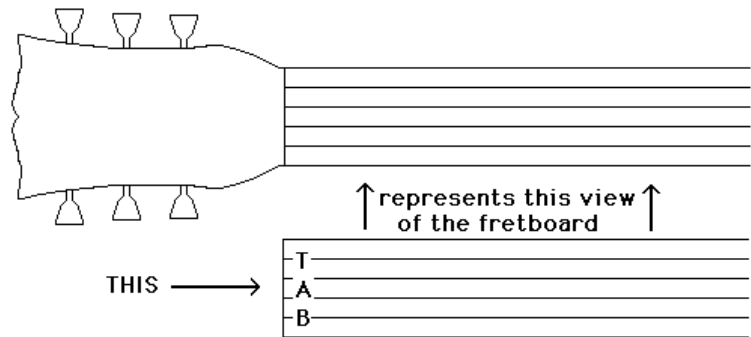


When numbers higher than 4 are used in a diagram, all of the numbers indicate scale, chord or arpeggio tones.

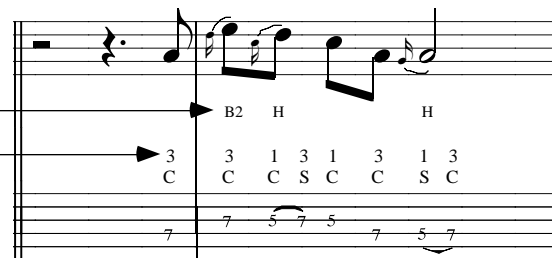


READING TABLATURE, FINGER NUMBERS AND SLUR MARKS

This system of notation is a graph of the guitar strings from the perspective of looking down on the guitar as you're playing it. The tablature indicates where each note is fretted. Numbers on the strings indicate frets and are written from left to right in the sequence they are to be played. In this book, tablature is written below all music notation. The row of numbers above the tablature indicates suggested fretting fingers.



slur marks
left hand finger numbers
chord & scale tone indicators



Slur Symbols (shown below music notation)

- B1 = bend an interval of 1 fret (a half step or one semitone).
- B2 = bend an interval of 2 frets (a whole step or two semitones).
- R = release bent note (note: all bends have a silent release unless "R" is indicated).
- (B1) = bend 1 fret before picking. Note was bent 1 fret previous to the current note
- (B2) = bend 2 frets before picking. Note bent 2 frets previous to the current note
- S = slide.
- H = hammer on.
- P = pull off.

ABBREVIATIONS & SYMBOLS USED IN CHORD NAMES

- | | |
|---|---|
| 7 = seventh chord (dominant) | 9 = ninth chord |
| 7#5 = seventh sharp five chord (dominant) | 9#5 = ninth sharp five chord (dominant) |
| 7b5 = flat five chord (dominant) | 9b5 = ninth flat five chord (dominant) |
| 7#9 = seventh sharp nine chord (dominant) | °7 = diminished seventh chord |
| C = C major chord | Cm = C minor chord |
| 6 = sixth chord (major sixth chord) | m6 = minor sixth chord |
| 6/9 = sixth add nine chord | m6/9 = minor sixth add nine chord |
| Δ7 = major seventh chord | m7 = minor seventh chord |
| Δ9 = major ninth chord | m9 = minor ninth chord |
| /9 = major add nine chord | m/9 = minor add nine chord |
| m7b5 = minor seventh flat five chord | sus. 4 = suspended fourth chord |
| m(nat.7) = minor (major seventh) chord | sus. 2 = suspended second chord |
| n3 = no third | |
| n5 = no fifth | |

CHAPTER 1: TECHNIQUES OF STRUMMING AND PICKING

A. TECHNIQUES OF STRUMMING

Holding the pick. There are many ways to hold a guitar pick. In the most traditional method, hold the pick between the side of the tip segment of the index finger and the flat surface of the thumb (opposite the thumbnail). Try to extend the tip of the pick 1/4" or less from the thumb for fine control (many players prefer less than 1/8"). Bend the first finger so its tip points toward the base of the thumb. Holding the pick in this manner should allow light pressure between the thumb and first finger.

The position of the pick in relation to the strings. To produce the purest string tone, cause the strings to vibrate parallel to the frets, providing maximum clearance and minimum buzzing. Make sure that the pick is held in a plane perpendicular (90°) to the surface of the strings (or to the guitar top), to avoid "catching" the string on upstrokes. Pluck the strings with the tip of the pick. Keep the flat surface of the pick almost, but not quite parallel with the length of the string. Allow the tip of the pick to protrude just barely past the underside of the string (nearest the guitar body).

Right wrist and hand position. The shoulder, forearm, wrist and hand should be loose throughout. Apply light, evenly-distributed muscular tension throughout these parts of the hand and arm to support the pick "effortlessly".

The wrist should be slightly bent unless you are using part of the hand to mute. The upper forearm should serve as an "anchor" point against the upper edge of the guitar. The fingertips, side of hand (from the base of the little finger to the wrist), heel of hand, and side of the thumb can touch to judge distance, but don't anchor them. As you develop your personal technique, you may find yourself touching with various parts of the hand. Analyze your technique to make sure the habits you develop contribute to your control of the pick.

Many players rest the "pinky" side of their hand (between the little finger and the wrist) on the bridge while picking. While this provides stability for the right hand, it sacrifices the tone variation usually available by picking closer to the neck for bass tones or closer to the bridge for treble tones.

Right wrist sweep. A sweeping, continuous down-up motion of the wrist is used for strumming chords. Here is an exercise to familiarize you with this motion:

- Move your hand side to side with the same movement as if your hand were palm-down on a table.
- Mute the strings with your left hand and strum down-up alternately on two or three strings as a group; as you would a three note chord.
- Gradually widen the stroke until you are strumming on all six strings.

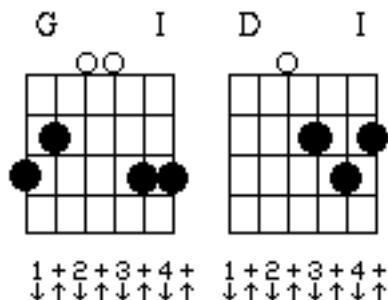
Note that when strumming alternately down-up on four to six strings, the wrist movement is so wide that it involves a distinct forearm rotation (view the protruding wrist bone nearest the thumb). The weight of the hand will aid the motion of the hand in strumming.

Strict Down-Up Strumming

In *strict down-up strumming*, each series of continuous notes is strummed strictly (1) down-up-down-up, etc. or (2) up-down-up-down, etc. If you start with a downstroke, the picking order is down-up-down-up, etc. Starting with an upstroke would use the picking order up-down-up-down, etc.

You often pass the strings before strumming them to strictly continue the down-up motion. In theory, the wasted motion is acceptable in order to allow an uninterrupted continuous rhythmic motion.

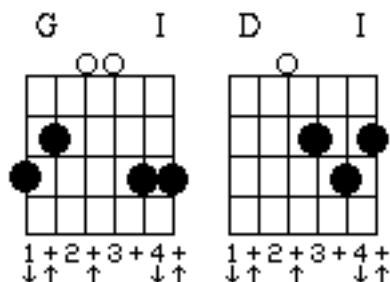
Down-up strumming exercise. Count evenly: “one - and - two - and - three - and - four - and,” as you strum down on the downward arrows and up on the upward arrows.



Rhythmic Selection.

Many accompaniment and melodic rhythms can be played easily when your right hand assumes a continuous motion but you select when the pick contacts the strings. This may be applied to playing single notes or strumming chords.

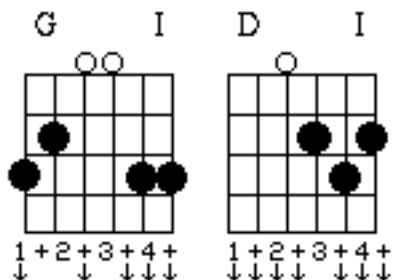
Rhythmic selection. Miss the strings where no arrow is shown.



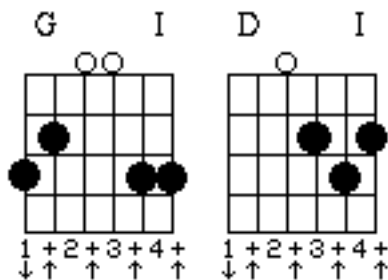
Exceptions to Strict Down-Up Strumming

Consecutive downstrokes or *consecutive upstrokes* provide emphasis and a consistent tone.

Consecutive downstroke exercise.



Consecutive upstroke exercise.



B. COUNTING RHYTHM

All rhythms can be thought of as selected pulses from a continuous pulse. Continuous pulses are grouped by twos and threes or combinations of twos and threes.

American dance music, including Jazz, Blues, Rock and Metal, usually suggests a special continuous pulse called the “beat.” Listening to dance music, you would commonly tap your foot on each beat. The torso of a dancer usually surges in time with the beat. The simplest bass drum part would involve one note on each beat.

Two, three or more pulses can occur during each beat. These are subgroups or parts of a beat. So the beat is the main pulse, and can be divided into shorter pulses. The beats are counted with whole numbers “1 - 2 - 3 - 4” and so on.

When there are two pulses per beat, the following symbols are used: “1 + 2 + 3 + 4 +” and so on. Syllables for these symbols are pronounced “one - and - two - and - three - and - four - and.”

When there are three pulses per beat, the following symbols are used: “1 T L 2 T L 3 T L 4 T L” and so on. Syllables for these symbols are pronounced “one - trip - let - two - trip - let - three - trip - let - four - trip - let.”

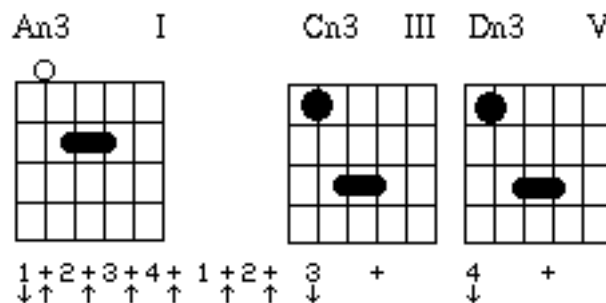
When there are four pulses per beat, the following symbols are used: “1 e + a 2 e + a 3 e + a 4 e + a” and so on. Syllables for these symbols are pronounced “one - ee - and - uh - two - ee - and - uh - three - ee - and - uh - four - ee - and - uh.”

Syncopation.

When notes are not played on the beat, they are said to be played on the “offbeat.” When a note on an offbeat is followed by (1) a silence, (2) a sustain, or (3) a markedly lesser accent on the next downbeat, “syncopation” occurs.

The following example illustrates syncopation caused by silences on the beat (the numbers).

Syncopation strumming example.



Pulse groups: subdividing the beat into two, three or four parts.

Here are twenty five fundamental rhythms that involve two, three or four parts per beat by choosing pulses. These are shown below with counting symbols and direction of strumming.

Examples 1 through 27 below are played TWICE at the end of the Rhythm Guitar videotape: examples 1-27 at moderate tempo, then examples 1-27 at slow tempo.

Examples 1 through 9 involve two parts per beat. Count: “one-and-two-and-three-and-four-and,” strumming where indicated.

Example 1

1+2+3+4+
↓↑↓↑↓↑↓↑

Example 2

1+2+3+4+
↓ ↓ ↓ ↓

Example 3

1+2+3+4+
↑ ↑ ↑ ↑

Example 4

1+2+3+4+
↓ ↓ ↓ ↓

Example 5

1+2+3+4+
↓ ↓ ↓ ↓

Example 6

1+2+3+4+
↑ ↑ ↑ ↑

Example 7

1+2+3+4+
↓ ↑ ↑ ↑

Example 8

1+2+3+4+
↓↑↓↑ ↓↑↓↑

Example 9

1+2+3+4+
↓↑ ↑ ↑ ↓↑

Examples 10 through 17 involve three parts per beat. Count: “one - trip - let - two - trip - let - three - trip - let - four - trip - let,” strumming where indicated.

Example 10

1TL2TL3TL4TL
↓↑↓↑↓↑↓↑↓↑↓↑

Example 11

1TL2TL3TL4TL
↓ ↑↓ ↑↑ ↓↑ ↑

Example 12

1TL2TL3TL4TL
↓↑ ↓↑ ↓↑ ↓↑

Example 13

1TL2TL3TL4TL
↓↑ ↓ ↓ ↓↑ ↓↑

Example 14

1TL2TL3TL4TL
↓↑ ↓↑ ↓↑ ↓↑

Example 15

1TL2TL3TL4TL
↓ ↑ ↑ ↑ ↑

Example 16

1TL2TL3TL4TL
↓ ↓ ↓ ↓ ↓ ↓

Example 17

1TL2TL3TL4TL
↓ ↓ ↓ ↓

Examples 18 through 27 involve four parts per beat. Count: “one - ee - and - uh - two - ee - and - uh - three - ee - and - uh - four - ee - and - uh,” strumming where indicated.

Example 18

1e+q2e+q3e+q4e+q
↓↑↓↑↓↑↓↑↓↑↓↑↓↑

Example 19

1e+q2e+q3e+q4e+q
↓↑↓ ↓↑↓ ↓↑↓ ↓↑↓

Example 20

1e+q2e+q3e+q4e+q
↓↑ ↑↓↑↓↑↓↑ ↑↓↑↓↑

Example 21

1e+q2e+q3e+q4e+q
↓ ↑↓ ↑↓ ↑↓ ↑

Example 22

1e+q2e+q3e+q4e+q
↓↑ ↑↓↑ ↑↓↑ ↑↓↑ ↑

Example 23

1e+q2e+q3e+q4e+q
↓ ↓↑↓ ↓↑↓ ↓↑↓ ↓↑

Example 24

1e+q2e+q3e+q4e+q
↓ ↓↑ ↓↑ ↓↑ ↑↓↑

Example 25

1e+q2e+q3e+q4e+q
↓↑ ↑ ↑ ↑↓↑ ↑ ↑↓↑

Example 26

1e+q2e+q3e+q4e+q
↓↑ ↑ ↑ ↑↓↑ ↑↓↑ ↑

Example 27

1e+q2e+q3e+q4e+q
↓ ↑ ↑ ↑↓↑ ↑ ↑↓↑

C. FLATPICK TECHNIQUE

Flatpicking Single Notes

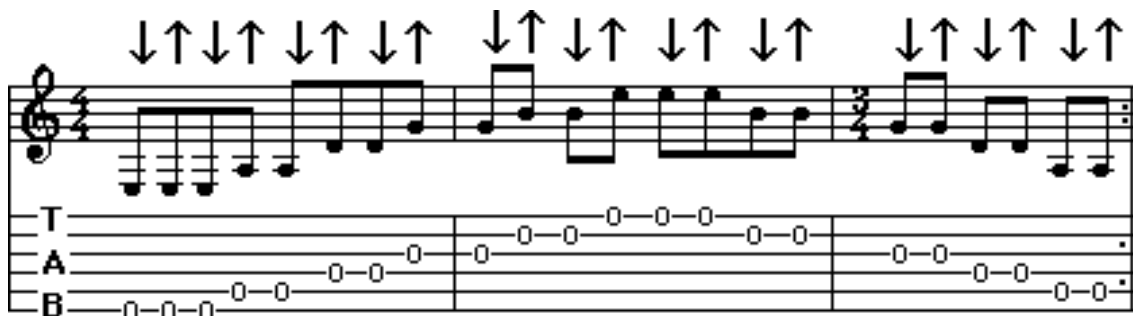
Most players pick single notes by bending the wrist with a slight forearm rotation. At the fastest rates of picking single notes, most players use a controlled muscle quiver in the forearm rotation.

Alternate Picking

In *alternate picking*, each series of continuous notes is picked strictly (1) down-up-down-up, etc. or (2) up-down-up-down, etc. If you start with a downstroke, the picking order is down-up-down-up, etc. Starting with an upstroke would use the picking order up-down-up-down, etc.

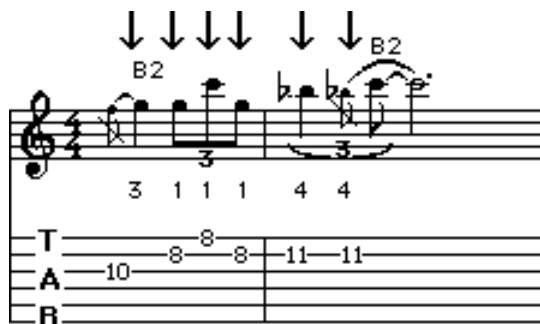
You often pass a string before picking it to strictly continue the down-up motion. If you were to pick down on the fifth string immediately before picking a note on the fourth string, you would move the pick slightly past the fourth string before picking it, so it can be picked in an upstroke. In theory, the wasted motion is acceptable in order to allow an uninterrupted continuous rhythmic motion.

Alternate picking exercise. The most significant disadvantage of down-up picking is having to pass a string before picking it. On the exercise below, every string has to be passed before picking. Using all open strings, pick in this exact order of down (↓) and up (↑) strokes.



Exceptions to Alternate Picking

Consecutive accented downstrokes. These provide melodic emphasis and are often used in Blues guitar.



Rhythmic Selection. Many accompaniment and melodic rhythms can be played easily when your right hand assumes a continuous motion but you select when the pick contacts the strings. This may be applied to playing single notes or strumming chords.

Rhythmic selection. Miss the string where strokes are in parenthesis.

The image shows a musical exercise for rhythmic selection. At the top, there are 14 pick strokes indicated by arrows: down, up, down, up, down, up, (down), up, down, up, (down), up, down, up. Below this is a treble clef staff in 4/4 time with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Below the staff are three guitar strings labeled T (Treble), A (Middle), and B (Bass). Fingerings are indicated by numbers 1-4 on the staff and 5-8 on the strings. The sequence of strings picked is 4, 1, 4, 3, 1, 3, 3, 1, 3, 3, 1, 3, 4, 3.

Sweep picking, another method of changing strings, makes use of every stroke. It is more efficient in that respect, but requires an uneven picking movement. Left hand fingering patterns must accommodate the needs of sweep picking.

Sweep picking is a single note technique and doesn't apply to rhythm guitar playing. In sweep picking, you still alternate-pick on each string. When you change strings, however, you pick in the direction you were already moving to approach the new string. This should not be done randomly. If you are going to employ sweep picking, work out a predetermined set of picking strokes for each scale and melodic pattern. Frank Gambale has worked out a very refined system of sweep picking. If you wish to pursue that unique style of picking, I highly recommend his books and videos on the subject.

At first, sweep picking is more prepared than alternate picking. After you sweep pick for a while, it will become automatic. With sweep picking, upward scales or melodic runs are predominantly upstrokes and downward scales or runs are predominantly downstrokes. Look through the examples that follow to see this tendency. A scale or melodic run which contains notes on the first, second, then third string is a downward run. A scale or melodic run using notes on the fifth, fourth, third, then second string is an upward run.

Sweep picking provides a great advantage when you can adapt your left hand fingering patterns so that there are odd numbers of notes on each string when picking through a consecutive sequence of strings in the same direction. Picking notes on the first, second, third, then fourth strings is a consecutive sequence in the same direction.

Sweep picking a descending scale.

The image shows a musical exercise for sweep picking a descending scale. At the top, there are 10 pick strokes indicated by arrows: up, down, up, up, down, up, up, down, up, up. Below this is a treble clef staff in 4/4 time with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Below the staff are three guitar strings labeled T (Treble), A (Middle), and B (Bass). Fingerings are indicated by numbers 1-4 on the staff and 5-8 on the strings. The sequence of strings picked is 4, 3, 1, 4, 2, 1, 4, 2, 1, 4, 2, 1.

Picking notes on the fifth, fourth, third, then second strings is another consecutive sequence in the same direction:

Sweep picking an ascending scale.

When you change direction in your movement through the strings, sweep picking requires that you use an even number of notes on the last string before changing direction. If you picked notes on the first, second, third, and fourth strings before moving to the third string, you would be changing direction after the fourth string:

Sweep picking a descending scale changing to ascending.

Picking notes on the sixth, fifth, then fourth strings before moving to the fifth string would involve changing direction after the fourth string:

Sweep picking an ascending scale changing to descending.

Sweep picking requires an odd number of notes on each string when picking through a consecutive sequence of strings in the same direction and an even number of notes on each string where you change direction in your movement through the strings. If you've played for a while without strict sweep picking, you probably have a tendency to sweep pick, but haven't always used fingering patterns which lend themselves to it.

Melody picked down-up, with unprepared left hand fingering . The down-up picking is strict during rhythmically continuous notes, not where there is a pause in time.

strict down-up alternate picking on each continuous series of notes

3 4 1 1 1 3 1 1 3 1 3 1 2 1 1 4 2 1 2 3 1 3 4 1 1 3

T 5 5 7 5 5 5 6 5 5 8 6 5 6 7 5 7 8 5 7

A 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

B 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8

Melody with left hand fingering prepared to accommodate sweep picking.

sweep picking

slow enough to not require sweep picking

3 4 1 1 1 1 3 3 3 1 3 4 1 2 1 1 1 4 3 4 1 3 1 2 3 3 1

T 5 5 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

A 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

B 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8

Flatpicking Two Note Chords

Two note chords are usually picked with the same technique as single notes. They are often picked with all down-strokes.

Boogie Woogie Blues With Two Note Chords. Play with all down-strokes.

D7 G7 D7

2 2 4 2 4 4 4 2 2 2 4 2 4 4 4 2 2 2 4 2 4 4 4 2 2 2 4 2 4 4 4 2

T 7 7 9 7 10 10 9 7 7 7 9 7 10 10 9 7 7 7 9 7 10 10 9 7 7 7 9 7 10 10 9 7

A 7 7 9 7 10 10 9 7 7 7 9 7 10 10 9 7 7 7 9 7 10 10 9 7 7 7 9 7 10 10 9 7

B 7 7 9 7 10 10 9 7 7 7 9 7 10 10 9 7 7 7 9 7 10 10 9 7 7 7 9 7 10 10 9 7

Power Chord Rhythm Guitar Part With Two Note Chords. Play with all down-strokes.

3 1 3 1 3 1 3 1 3 1

7 7 5 7 5 7 7

D. ARPEGGIATING CHORDS

Arpeggiating Fingered Chords

D VII
R 5 R 3
4 1 1 1

A VII
3 R 5 R
2 1 3 4

D/C VII
R 5 R 3
2 1 1 1

G V
3 R 5 R
2 1 3 4

1 1 1 4 1 1 1 4 2 4 2 4 4 1 4 1 1 1 3 1 2 3

7 7 7 10 7 7 7 9 10 9 11 10 7 10 7 7 9 7 8 9

C/Bb V
R 5 R 3
2 1 1 1

F III
3 R 5 R
2 1 3 4

Bb/Ab III
R 5 R 3
2 1 1 1

G7 III
R 5 R 3
2 1 1 1

2 4 3 2 3 4 1 4 4 4 1 2 1 3 2 1 2 3 3 1 4 2

8 10 9 8 9 10 7 10 10 10 7 8 6 8 7 6 7 8 9 7 4 8

Fingering the Notes of A Chord One-At-A-Time.

The musical notation is divided into two systems, each with four measures. The first system contains the chords D, A/C#, D/C, and G/B. The second system contains the chords C/Bb, F/A, Bb/Ab, and G7. Each measure shows a treble clef staff with a melody line and a bass staff with a bass line. Fingerings are indicated by numbers 1-4 on the melody line and numbers 7-10 on the bass line. Chord names are written above each measure.

E. FINGERPICK TECHNIQUE

Classical Guitar Technique

In Classical guitar technique, the thumb is positioned nearly parallel to the sixth string, tipping downward slightly. The other fingers are used nearly perpendicular to the strings, their tips leaning slightly toward the fretboard. The fingers (excluding the thumb) are parallel to one another, nearly touching. All plucking should be performed with little movement of the back of the hand. The back of the hand should remain relaxed. There are two basic strokes:

The *rest stroke* follows through to the next string and comes to rest on it. When the rest stroke is used by the thumb, the smaller adjacent string is muted. When the rest stroke is used by another finger, the larger adjacent string is muted.

The *free stroke* curves away from the adjacent string as it follows through. Adjacent strings are not muted at all in using the free stroke.

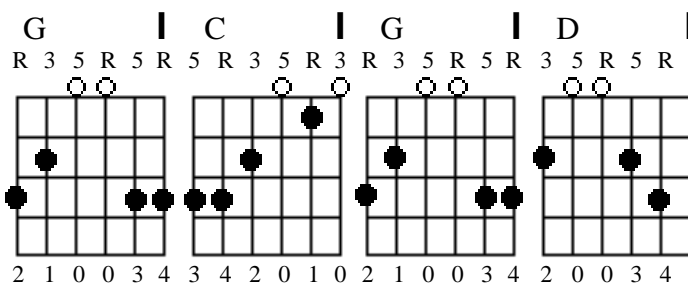
Travis Style Fingerpicking

Travis fingerpicking is a the most common style. Named after its creator, Merle Travis, it uses all free strokes. Bass notes are plucked once-per-beat, entirely with the thumb. The bass notes are usually on the fourth, fifth and sixth strings, but occasionally can be on the third. The index, middle and ring fingers pick quarter notes and eighth notes on the first, second and third strings rarely on the fourth.

Usually, the index, middle and ring fingers are each assigned to a particular string. They pluck *notes other than the bass notes*, usually on the offbeats (the last half of each beat). The index finger is assigned to the largest string (of the non-bass notes), the middle finger to the next largest, and the ring finger is assigned to the smallest string of the fingerpicked guitar part.

Here is a brief lesson on Travis style fingerpicking:

First, memorize the chord fingerings.



Next, practice the bass line. “T” represents the right thumb.

Musical notation for the bass line practice. It shows four measures for chords G, C, G, and D. The bass line is written on a single staff with a 4/4 time signature. The notes are: G (2, 0, 2, 0), C (4, 3, 4, 3), G (2, 0, 2, 0), and D (2, 0, 2, 0). The right thumb (T) is indicated for each note.

Now, add a few notes on the upper strings. “i” represents the right index finger and “m” represents the right middle finger.

Musical notation for the upper strings practice. It shows four measures for chords G, C, G, and D. The upper strings are written on a single staff with a 4/4 time signature. The notes are: G (2, 0, 3, 2, 3, 0), C (4, 3, 1, 4, 0, 3), G (2, 0, 3, 2, 3, 0), and D (2, 0, 4, 2, 3, 0). The right thumb (T), index finger (i), and middle finger (m) are indicated for each note.

The complete example. “a” represents the right ring finger. In Spanish, *anular* means *ring* around the sun, hence the name *anular* for the ring finger.

Musical notation for the complete example. It shows four measures for chords G, C, G, and D. The complete notation is written on a single staff with a 4/4 time signature. The notes are: G (a, T, i, T, m, T, i), C (a, T, i, T, m, T, i), G (a, T, i, T, m, T, i), and D (m, T, m, T, i, T, m). The right thumb (T), index finger (i), middle finger (m), and ring finger (a) are indicated for each note.

F. COMBINED FLATPICKING AND FINGERPICKING

In this style, the flatpick is usually assigned to the bass part or to the larger strings. By holding the flatpick between the thumb and index finger, the middle and ring fingers can be free to pluck the smaller strings.

Pick and Pluck Chords. This often imitates pedal steel guitar, as illustrated with the bent note on the last chord. Flatpick the notes on the third string. Pluck notes on the second string with the right middle finger. Pluck notes on the first string with the right ring finger. Of course, the same technique may be applied to other sets of strings.

Picked Bassline and Plucked Chords. The picked bass notes are often muted with the base of the right thumb and with the heel of his hand. This muting brings the tone of the flatpicked notes closer to that of the plucked notes (which are softer because of the skin). Flatpick all of the notes on the sixth string and pluck the remaining pairs of notes with the right hand middle and ring fingers.

CHAPTER 2: LEFT HAND TECHNIQUE

A. FRETTING TECHNIQUES.

Fret notes with the fingertip pressing the string up against the left edge of the metal fret. Exert just enough pressure. Contact the string to the fret at precisely the same time the pick touches the string, so that by the time the pick follows through, the note is clearly fretted.

In playing single notes, keep the left hand fingers both relaxed and spread out. Keep the fingertips hovering close (within a quarter inch) to four consecutive frets on the same string in line with points at which you would fret notes. Lay the first (index) finger's middle knuckle over to the left, giving easier access to the notes one fret to the left. Although you won't be able to stretch as far, lay the little finger in a similar way to the right.

Classical Wrist Position.

For wide spans in scales, arpeggios and chords, use the classical guitar wrist form. With the ball of the thumb on the center of the back of the neck (opposite the third and fourth strings), bend the wrist to turn the left palm towards the forearm and spread the fingers.

Position For Bending Notes.

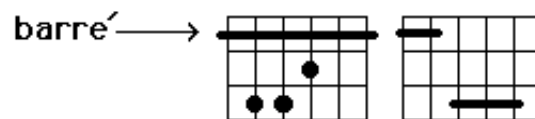
Bend the left wrist to move the back of the hand towards the forearm slightly (30° to 45°). Keep the base of your first finger touching the neck and your thumb wrapped around the neck.

Compromised position.

Use a *compromised position* for passages involving wide spans mixed with bent notes. Keep the thumb fairly high on the back of the neck and the base of the first finger close to or touching the neck. Bend the wrist to move the back of the hand toward the forearm slightly (fifteen to thirty degrees). "Fan" your hand out so that the little finger is straightened and pointing towards the bridge, and the middle knuckle of the first finger is pointing toward the head of the guitar.

The Barré.

The *barré* is a group of notes all on the same fret of two or more strings fingered with a straight portion of one finger. It uses the classical wrist position. Finger (fret) the barré with the harder edge of your finger when you can. Avoid the creases opposite your knuckles, since they can mute notes.



Chord Cancellation Exercise.

This exercise can train you to fret all notes of a chord at once, as they usually should be. Use this exercise when you find yourself "breaking up" a chord fingering.

- Finger the notes of the chord as slowly, making sure all of them will sound simultaneously;
- Keeping your fingers in place, relax all the fingertips or barring portions of the fingers, all at once;
- In five steps, move the fingers progressively further from their chord formation, first 1/4 inch away, then 1/2 inch, etc., until the fingers are fully straightened. Return and sound all notes simultaneously after each of the five steps.

B. SLURS

Slurs are groups of two or more notes sounded in one picking of the string. In order from loudest, most percussive attack to softest, they are: hammer-on, pull-off, slide, bend and tremolo bar bend.

Hammer-On.

A *hammer-on* is a slur executed by smashing a string onto the fretboard with a fingertip against the fret as with a normally fretted note. This is done where a lower-pitched, fretted note or open note on the same string is already sounding. To minimize the distance from which your finger must start to hammer, place the fingertip accurately and move it quickly.

Pull-Off.

A *pull off* is a slur performed by fretting and picking a note and then applying a downward tension, scraping and plucking the string as you leave it with the left hand finger. Curve the path in which the finger leaves the fretboard to avoid sounding an adjacent string as you pass by it.

Slide.

A *slide* is performed by playing a note and sliding up or down the string to another fret while continuing to apply enough pressure to sustain the string vibration. “Slide from an indefinite point” indicates that the beginning point of the slide is not important, since it was not distinctly started from any particular scale or chord tone.

Bend.

The left hand and wrist position for bending was discussed earlier. Contact the string near the fingertip. The tip segment of your finger should be at an angle about forty five to sixty degrees from the fretboard. Bend the fifth and sixth strings down (toward the floor), the first and second strings up, and the third and fourth strings either way.

Muting bent notes. It is essential that you accomplish the techniques for right and left hand muting of bent notes, which are covered on the pages that follow.

Tuning bent notes. One of the most common problems for the beginner is in the tuning of bent tones. Part of the problem is ear training, but judging the correct tension while bending is also important. With the silent bend, you will have to bend the string to the correct pitch before you hear it.

A *blue note* is a slight bend toward, but not to the pitch of the note one fret above. It is an expressive technique, and the degree of bending is up to the player.

Vibrato.

Vibrato is a controlled, repeated bend. Selected notes of a phrase, or entire phrases may be played with vibrato.

Stationary Vibrato. In applying the vibrato to stationary (unbent) notes, use very slight bending so the listener won't hear a noticeable change in pitch.. In applying the vibrato to stationary (unbent) notes, use very slight bending so the listener won't hear a noticeable change in pitch.

Vibrato on bent notes involves a quickly repeated series of minute bends and partial releases.

CHAPTER 3: MUTING

A. LEFT HAND MUTING

Silencing single notes.

To stop a sustaining note, relax the finger that is fretting the note. If your finger is relaxed enough, the string will straighten and will be muted by the finger.

In a single note passage, a note may be muted with the finger that frets the next note *if* the next note is fretted by another finger to your right on the same string *or* on the next larger string.

“Rolling” technique.

Rolling is used to play two or three notes on the same fret of consecutive strings. Play the first note, then mute it as you play the next note. Instead of lifting the finger, the fingertip is tilted or “rolled” after playing a note so that it releases pressure but still touches the first note and fully frets the next one on the adjacent string. This requires prepared placement of the finger so that only the tip of the finger touches the largest string involved.

Muting chords.

To mute a chord, relax all the left hand fingers at once. If there are open strings in the chord, lay one or more left hand fingers across all the strings in the chord. In muting at the 5th, 7th, 12th, 17th and 19th frets, use two or more fingers, since unwanted open string harmonics can easily be produced when muting with one finger.

When you need to move rapidly to another note or chord after muting with the left hand, the muting and movement to a new fingering must be made in one smooth action. Try to leave the strings in a path perpendicular to the fretboard without any friction (which would sound open strings). Then, immediately curve the path of the fingertip(s) back toward the fretboard to take the shortest possible path to the next fingering.

Skimming.

In *skimming* (also called “raking”), you pick a one-note-per-string arpeggio in all downstrokes or all upstrokes. The final string may have two or more arpeggio tones. An easy application is playing the notes of a diagonally-fingered chord in quick succession with one stroke of the pick, muting each note as you go.

Muting bent notes with the left hand.

Lay your fingers on unused strings as much as you can with your left hand. This will prevent unwanted open strings from sounding as you bend notes and brush against strings adjacent to the one(s) you are bending. To mute adjacent strings while bending notes, keep the left hand fingertip at the correct angle. If the fingertip segment is too parallel to the fretboard, the pad of your fingertip can trap the next larger string and sound it while releasing the bend. If the fingertip segment is too perpendicular to the fretboard, the fingernail can catch on the next larger string and sound it.

With all fingertips that are bending the string, you should push the next larger string out of the way. During the last stage of the release, the fingertips with which you are bending should leave the adjacent strings without friction.

B. RIGHT HAND MUTING

Right hand full chord muting.

Keep the side of your hand between the little finger and the wrist consistently touching the strings slightly to your left of the bridge. It helps to use the base of the little finger to feel the point where the first string meets the bridge. Muting farther away from the bridge will mute the pitch more and more until it is not discernible.

Right hand single note muting.

To mute single notes or notes on adjacent strings, keep the right elbow low and the right hand fingers parallel to the strings. Mute with the heel of the hand (near the hairless inside of the wrist). Consistently mute with the heel of the hand, sliding it just to the left of the bridge to cover the strings you intend to mute. Changing strings while muting with the right hand is easier for most guitarists if the guitar head is lowered to where the neck is almost parallel to the floor.

Five techniques of muting when playing bent notes:

- (1) *Left hand muting*, as described earlier.
- (2) *Right hand single note muting*, as described above.
- (3) *Trapping with the pick*. Immediately after picking a note which you intend to bend for longer than a second or so, lay the pick against the next larger string to trap it and mute it. Take the shortest possible path with the pick.
- (4) *Muting with the right thumb and heel of hand*. When bending notes, keep the right thumb and/or heel of hand close to the strings to be ready for muting. When the left hand can't mute the larger strings, the right hand can. Often, this can be done while picking. When trapping with the pick, mute the next larger strings with the side of the thumb.
- (5) *Trapping with the middle and ring fingers* can assure that the smaller strings won't sound. Rest against, or "trap" the smaller strings with your free fingers. This technique is essential when the guitar is very "live" and the strings sustain very easily, such as with slide guitar. Any good pedal steel player has mastered this technique. Watch one, if you get a chance.

Combinations of right and left hand muting can silence all strings except the one you are bending.

PART 2: RHYTHM GUITAR STYLES

CHAPTER 4. HARD ROCK


CHAPTER 5. METAL

CHAPTER 6. BLUES

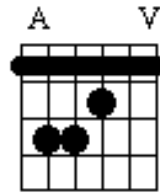
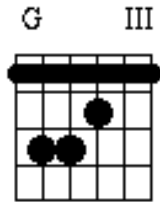
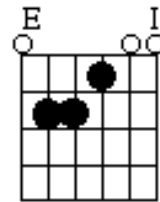
CHAPTER 7. ALTERNATIVE & SOFT ROCK

AEOLIAN HARD ROCK RHYTHM GUITAR EXAMPLES


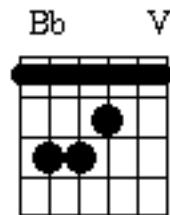
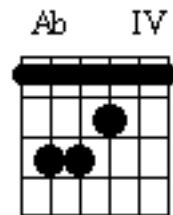
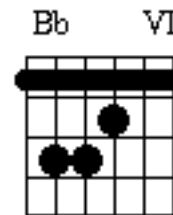
Bm VII



A 4x4 grid with a thick black bar across the top row. In the second row, the first and second columns contain black dots.

$$\begin{array}{ccccccc} 1e + a & 2e + a & 3e + a & 4e + a & & & \\ \downarrow & \downarrow & \uparrow \downarrow & \downarrow & & & \downarrow \end{array}$$

$$\begin{array}{ccccccc} 1e + a & 2e + a & 3e + a & 4e + a & c \\ \downarrow & & \uparrow \downarrow & \downarrow & \downarrow \end{array}$$

$$\begin{array}{ccccccc} 1e+a & 2e+a & 3e+a & 4e+a & & & \\ \downarrow & \downarrow & \uparrow\downarrow & \downarrow & & & \downarrow \end{array}$$

$$\begin{array}{ccccccc} 1e+a & 2e+a & 3e+a & 4e+a & & & \\ \downarrow & & \uparrow\downarrow & \downarrow & & & \\ & & & & & & \end{array}$$

Cm VII

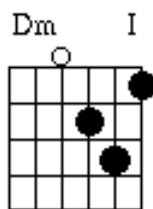
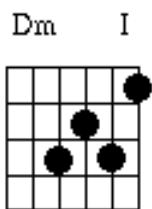
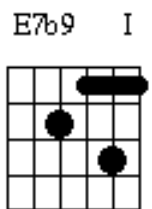

$$\begin{array}{ccccccc} 1e+ & a2e+ & a3e+ & a4e+ & & & \\ \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \uparrow & \downarrow \uparrow \downarrow \end{array}$$

$$\begin{array}{cccccc} e & + & a & 4e & + & a \\ \downarrow & \uparrow & \downarrow & \uparrow & \downarrow & \uparrow \end{array}$$

$$\begin{array}{cccc} 1e+ & a2e+ & & \\ \downarrow & \downarrow & \downarrow & \downarrow \end{array}$$

$$\begin{array}{cccccc} e & + & a & 4 & e & + & a \\ \downarrow & \uparrow & \downarrow & \uparrow & \downarrow & \uparrow & \downarrow & \uparrow \end{array}$$

(D Aeolian

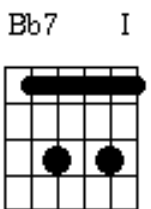
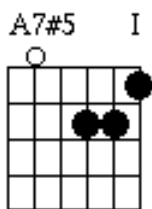
A har. min.

F mel. min.

D har. min.)


$$\begin{array}{cccccc} & 1 & 2 & 3 & 4 & 5 & 6 \\ \mathbf{S} & 4 & 3 & 2 & 1 & 2 & 3 \end{array}$$

$$\begin{array}{cccccc} 1 & 2 & 3 & 4 & 5 & 6 \\ 4 & 3 & 2 & 1 & 2 & 3 \end{array}$$


1 2 3 4 5 6
4 3 2 1 2 3


$$\begin{array}{cccccc} 1 & 2 & 3 & 4 & 5 & 6 \\ 5 & 3 & 2 & 1 & 2 & 3 \end{array}$$


1 2 3 4 5 6
5 3 2 1 2 3

Aeolian Hard Rock Example 4. "C#" Aeolian. Repeat and end on the first C#m chord.

| | | | |
|----------------------------------|--------------|----------|-----------|
| C#m IV | B IV | C#m IV | B II |
| | | | |
| +a1e+a2e+a3e+a4e+a1e+a2e+ ↓↑↓ | + a 3 e ↑ | + a ↑ | 4e+a ↓ |

| | | | |
|----------|-------------------------------|--------------|-------------|
| B IV | A II | A#11nr II | A II |
| | | | |
| 1 e ↓ | +a2e+a3e+a4 e + a 1 e ↑↑↑↓ | +a2e+a ↑↑ | 3e+a4e ↓ |

Aeolian Hard Rock Example 5. "C#" Aeolian. Repeat and end on the C#m chord.

| | | | | | |
|----------------|------------------|----------------|--------------|----------|-----------|
| C#m IV | A I | E VII | B II | Bsus4 II | B II |
| | | | | | |
| 1e+a2 e ↓↑↓ | +a3e+a4e+a ↓↓ | 1e+a2 e ↓↑↓ | + a 3 e ↓ | + a ↓ | 4e+a ↓ |

Aeolian Hard Rock Example 6. "F" Aeolian. Repeat and end on the Fm chord.

Read the music notation or tablature, using the chord grids to learn the chord fingerings.

| | | | |
|------|----------|-------|--------|
| Fm I | Bbsus2 I | Ab6 I | DbΔ7 I |
| | | | |

| | | | | | | | | |
|---|---|---|-----------|---|---|---|-----------|---|
| T | 1 | 1 | 1-1-1-1-1 | 1 | 1 | 1 | 1-1-1-1-1 | 1 |
| A | 1 | 3 | 3-3-3-3-3 | 3 | 1 | 1 | 3-3-3-3-3 | 3 |
| B | 3 | 3 | 1-1-1-1-1 | 1 | 1 | 3 | 4-4-4-4-4 | 4 |
| | 1 | | | 4 | | | | |

DORIAN HARD ROCK RHYTHM GUITAR EXAMPLES

Dorian Hard Rock Example 1. "G" Dorian. Repeat and end on the G chord.

G B \flat C C/B \flat

H H

T 3 3 3 3 5 5

A 4 3 3 5 5 5

B 5 3 5 5 7 6

Dorian Hard Rock Example 2. "E" Dorian. Repeat and end on the E7#9 chord.

D V A V E7#9 VI

1e+a2e+a 3e+a4e+a 1e+a2e+a3e+a4e+a 1e+a2e a3e+a4e

Dorian Hard Rock Example 3. "E" Dorian. Repeat and end on the Em7 chord, or for a deceptive cadence, end on the A chord..

Em7 VII G I A I

+a1e+a2e+a3e+a4e+a 1e+a2e a3e+a4e

Major Hard Rock Example 3. "E" major. Repeat and end on the first E chord.

| | | | | | | | | | | | |
|----------------|-----|------|-----|------------------|-----|----------------|----|------|----|------------------|----|
| En3 | VII | E6n3 | VII | En3 | VII | Bn3 | II | B6n3 | II | Bn3 | II |
| | | | | | | | | | | | |
| 1 + 2 ↓ ↓ ↓ | | + | | 3 + 4 + ↓ ↓ ↓ | | 1 + 2 ↓ ↓ ↓ | | + | | 3 + 4 + ↓ ↓ ↓ | |

| | | | | | | | |
|----------------|----|---|----|------------------|----|------------------------------|----|
| C#n3 | IV | A | IV | C#n3 | IV | G# | IV |
| | | | | | | | |
| 1 + 2 ↓ ↓ ↓ | | + | | 3 + 4 + ↓ ↓ ↓ | | 1 + 2 + 3 + 4 + ↓ ↓ ↓ ↓ ↓ | |

Major Hard Rock Example 4. "G" major. Repeat and end on the G chord.

| | | | | | | | |
|-----------------------------|-----|---------|-----|-----------------------------|-----|---------|---|
| G | III | C | III | Em | VII | D | V |
| | | | | | | | |
| 1e+a2e+a3e+a4e+a ↓ ↓ ↓ ↓ | | ↓ ↓ ↓ ↓ | | 1e+a2e+a3e+a4e+a ↓ ↓ ↓ ↓ | | ↓ ↓ ↓ ↓ | |

Major Hard Rock Example 5. "D" major. Repeat and end on the D chord.

| | | | | | | | |
|----------------------------|---|----------------------------|---|----------------------|---|--------------------------------|---|
| G | I | D | I | G | I | A | I |
| | | | | | | | |
| 1 + 2 + 3 + 4 + ↓ ↑ ↓ ↑ | | 1 + 2 + 3 + 4 + ↓ ↑ ↓ ↑ | | 1 + 2 + 3 + ↓ ↑ ↓ | | 4 + 1 + 2 + 3 + 4 + ↓ ↑ ↓ ↑ | |

Major Hard Rock Example 6. "C" Major. Repeat and end on the C chord.

| | | | | | | | |
|------------------------|---|-------------------------|---|-------------------------|---|-------------------------|---|
| C | I | F#9 | I | Em | I | F#9 | I |
| | | | | | | | |
| 1TL2TL3TL4T ↓ ↓ ↓ ↓ | | L1TL2TL3TL4T ↑ ↓ ↓ ↓ | | L1TL2TL3TL4T ↑ ↓ ↓ ↓ | | L1TL2TL3TL4T ↑ ↓ ↓ ↓ | |

Major Hard Rock Example 7. "G" Major. Repeat and end on the first chord.

Read the music notation or tablature, using the chord grids to learn the chord fingerings.

3 1 1 0 1 0 2 0 2 3 0 0 2 0 0

G C D Csus2

MIXED MINOR HARD ROCK RHYTHM GUITAR EXAMPLES

Mixed Minor Hard Rock Example 1. “D” Aeolian, except “D” Dorian during the last six chords. Repeat and end on the first chord.

| | | | | | | | | | | | |
|-----------------|---------------|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|---------------------|---------------------|
| Dm | V | C | V | Bb | III | C | V | Dm | V | | |
| | | | | | | | | | | | |
| 1+2+3 ↓ | +4+1+2 ↓ ↓ | +3+4+1+2+3+4+ ↓ ↓ ↓ ↓ ↓ | +3+4+1+2+3+4+ ↓ ↓ ↓ ↓ ↓ | +3+4+1+2+3+4+ ↓ ↓ ↓ ↓ ↓ | +3+4+1+2+3+4+ ↓ ↓ ↓ ↓ ↓ | +3+4+1+2+3+4+ ↓ ↓ ↓ ↓ ↓ | +3+4+1+2+3+4+ ↓ ↓ ↓ ↓ ↓ | +3+4+1+2+3+4+ ↓ ↓ ↓ ↓ ↓ | +3+4+1+2+3+4+ ↓ ↓ ↓ ↓ ↓ | | |
| Dm | V | Bb | I | F | I | C | I | Bb | III | | |
| | | | | | | | | | | | |
| 1+2+3+4+ ↓ ↓ | 1+2 ↓ | +3+ ↓ | +3+ ↓ | +3+ ↓ | +3+ ↓ | 4+1+2+3+4+ ↓ | 4+1+2+3+4+ ↓ | 1+2+3+4+ ↓ | 1+2+3+4+ ↓ | | |
| Dm | V | C | V | Bb | III | C | V | Dm | V | | |
| | | | | | | | | | | | |
| 1+2+3 ↓ | +4+1+2 ↓ ↓ | +3+4+1+2+3+4+ ↓ ↓ ↓ ↓ ↓ | +3+4+1+2+3+4+ ↓ ↓ ↓ ↓ ↓ | +3+4+1+2+3+4+ ↓ ↓ ↓ ↓ ↓ | +3+4+1+2+3+4+ ↓ ↓ ↓ ↓ ↓ | +3+4+1+2+3+4+ ↓ ↓ ↓ ↓ ↓ | +3+4+1+2+3+4+ ↓ ↓ ↓ ↓ ↓ | +3+4+1+2+3+4+ ↓ ↓ ↓ ↓ ↓ | +3+4+1+2+3+4+ ↓ ↓ ↓ ↓ ↓ | | |
| Dm | V | F | X | G | X | Gsus4 | X | G | X | Dsus4 | X |
| | | | | | | | | | | | |
| 1+2+3+4+ ↓ ↓ | 1+2 ↓ | +3+4+1+ ↓ ↓ ↓ | +3+4+1+ ↓ ↓ ↓ | 2+3 ↓ ↓ | 2+3 ↓ ↓ | +4+ ↓ | +4+ ↓ | +4+ ↓ | +4+ ↓ | 1+2+3+4+ ↓ ↓ ↓ ↓ | 1+2+3+4+ ↓ ↓ ↓ ↓ |

Mixed Minor Hard Rock Example 2. “D” Aeolian. Repeat and end on the first chord.

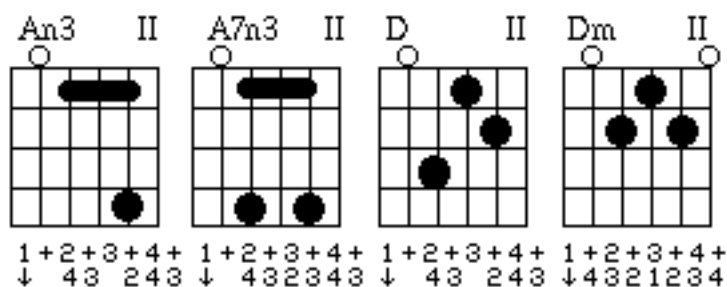
| | | | | | | | | | |
|-------------|-------------|-------------|-------------|-------------|-------------|---------|---------|---------|---------|
| Dm | I | Dm7 | I | G/B | I | Bb | I | C | III |
| | | | | | | | | | |
| 1+2+ ↓ ↓ | 3+4+ ↓ ↓ | 3+4+ ↓ ↓ | 3+4+ ↓ ↓ | 1+2+ ↓ ↓ | 1+2+ ↓ ↓ | 3+ ↓ | 3+ ↓ | 4+ ↓ | 4+ ↓ |

MIXOLYDIAN HARD ROCK RHYTHM GUITAR EXAMPLES

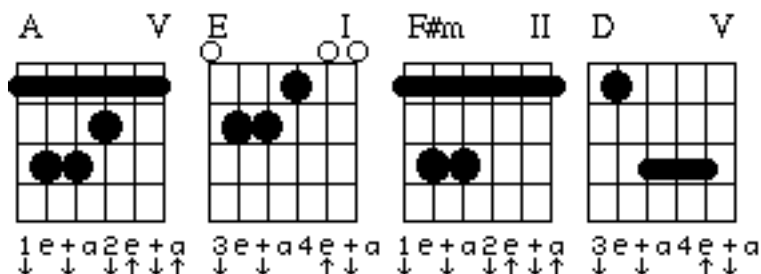
Mixolydian Hard Rock Example 1. “A” Mixolydian, except “A” harmonic minor mode V during the Dm chord. Repeat and end on the first chord.

The following example is played with a combination of strumming and fingerpicking. The downward arrow indicates a downstroke, which should be performed with the right thumb. The right thumb should be used on the fourth string, the right index on the third string, and the right ring finger on the second string.

The “+” symbol represents the syllable “and.” Count “one - and - two - and - three - and - four - and” evenly while plucking the strings indicated below the counting symbols. For example: Strum down on the first beat; play nothing on the “+” after the first beat; pluck string four on the second beat; and pluck the third string on the “+” after the second beat.



Mixolydian Hard Rock Example 2. “A” Mixolydian. Repeat and end on the A chord.



Mixolydian Hard Rock Example 3. “E” Mixolydian. Repeat and end with a deceptive cadence on the D chord.

Read the music notation or tablature, using the chord grids to learn the chord fingerings.

Chord diagrams for Example 3:

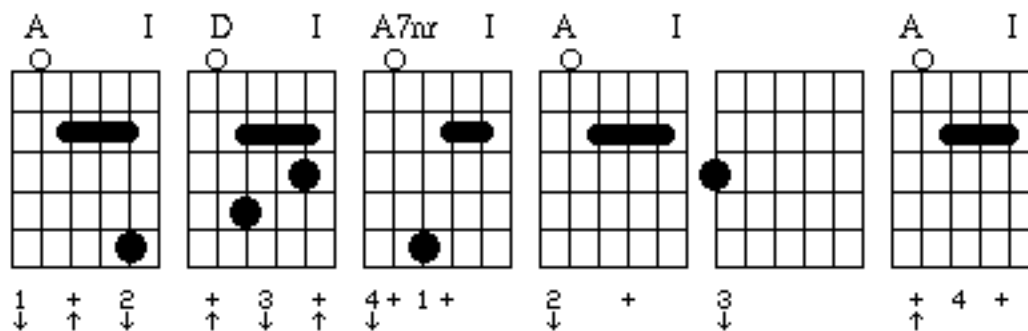
- E I: Fretboard diagram showing E major (E, G#, B) with a flat 7 (D).
- A I: Fretboard diagram showing A major (A, C#, E).
- D I: Fretboard diagram showing D major (D, F#, A).

Tablature for strings T, A, and B:

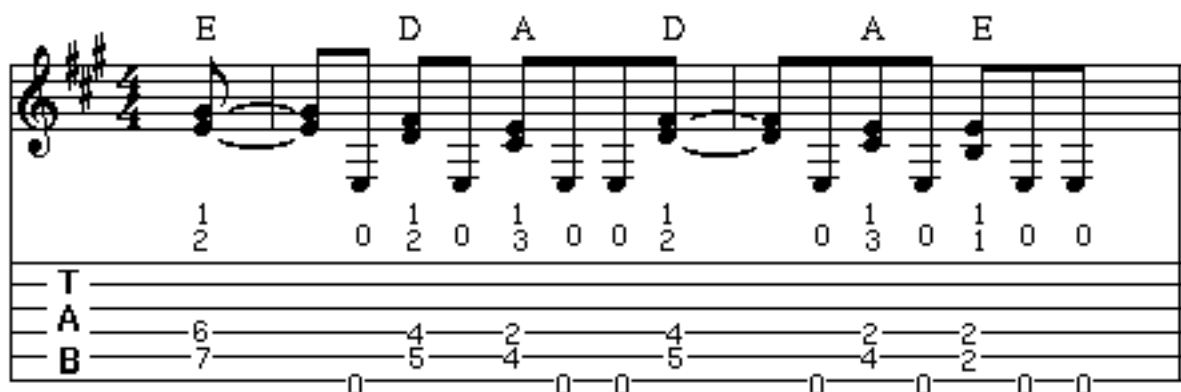
```

T: 0 3 0 1 0 | 3 1 3 1 3 | 2 2 2 2 2 | 2 2 2 2 2 |
A: 0 0 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0 |
B: 0 3 0 2 0 | 5 7 5 7 5 | 0 0 0 0 0 | 0 0 0 0 0 |
  
```

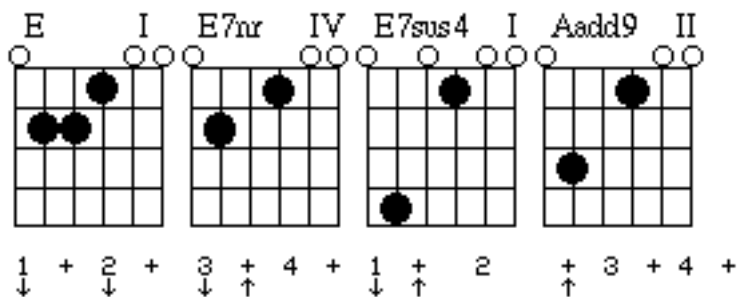
Mixolydian Hard Rock Example 4. "A" Mixolydian. Repeat and end on the last A chord.



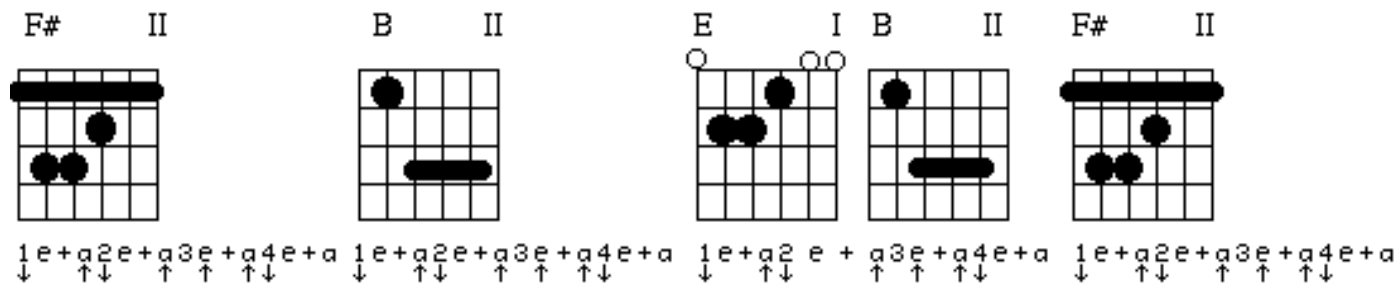
Mixolydian Hard Rock Example 5. "E" Mixolydian. Repeat and end on the last note as written below.



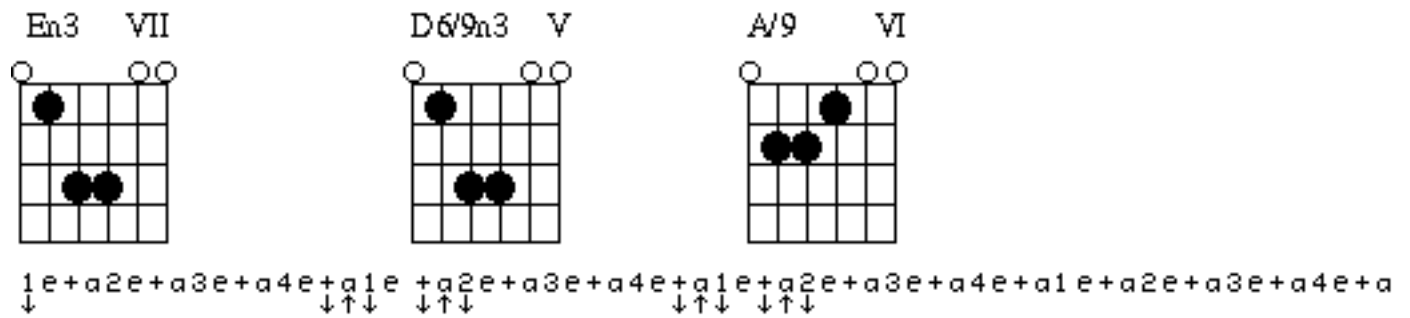
Mixolydian Hard Rock Example 6. "E" Mixolydian. Repeat and end on the first chord.



Mixolydian Hard Rock Example 7. "F#" Mixolydian. Repeat and end on the last chord.

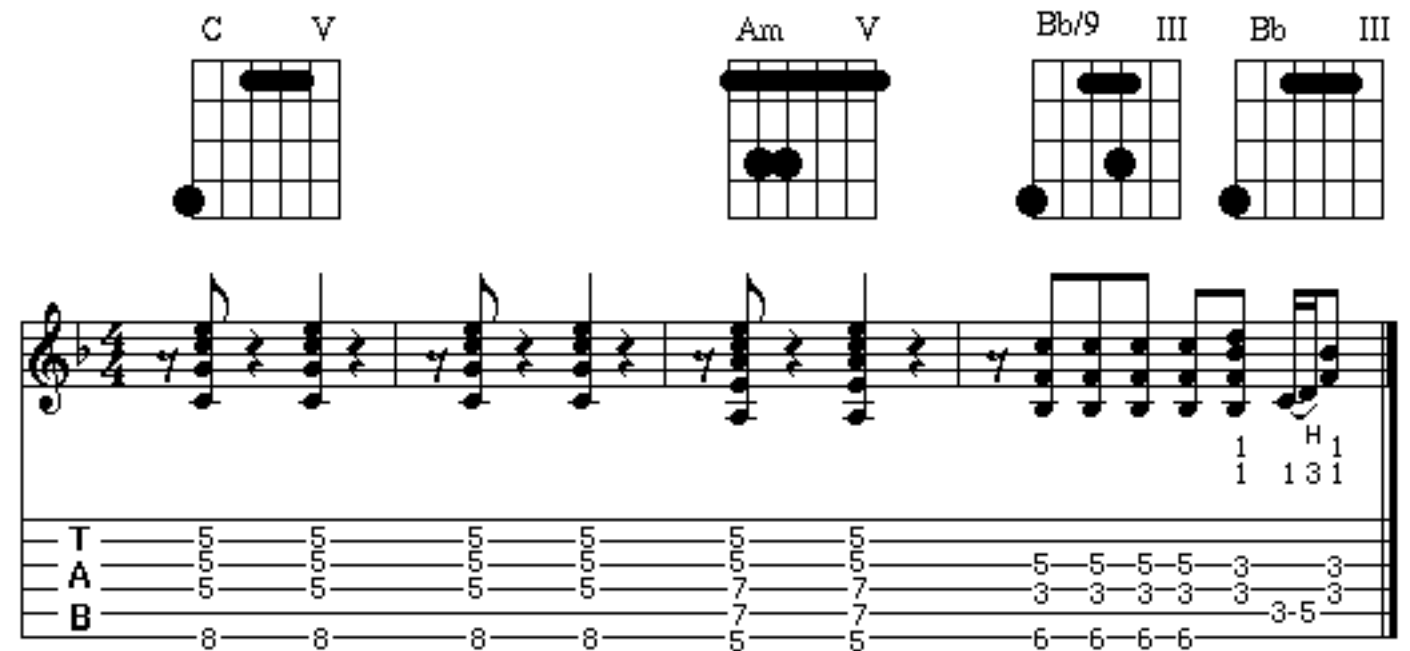


Mixolydian Hard Rock Example 8. “E” Mixolydian. Repeat and end on the first chord.

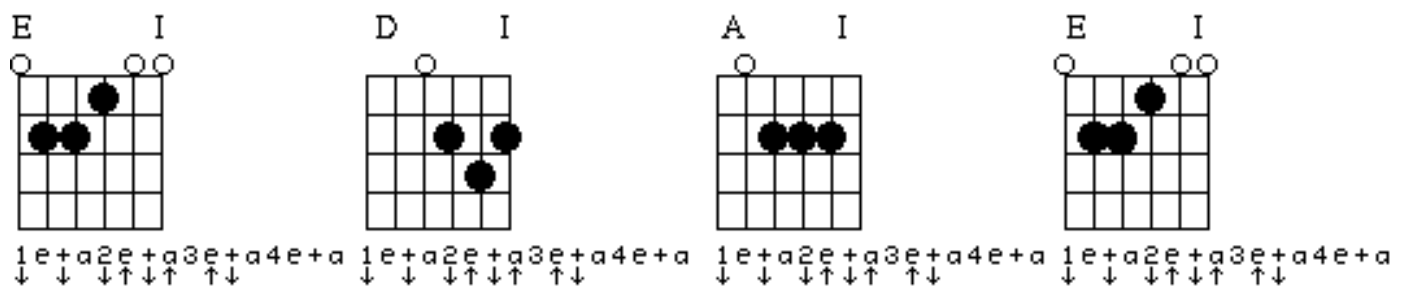


Mixolydian Hard Rock Example 9. “C” Mixolydian. Repeat and end on the second chord.

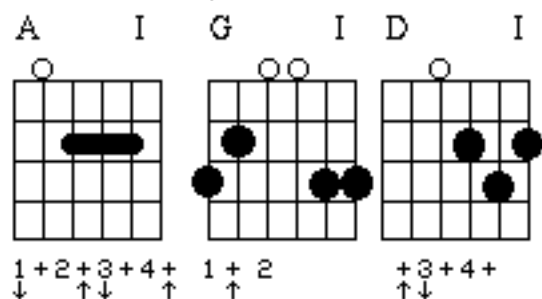
Read the music notation or tablature, using the chord grids to learn the chord fingerings.



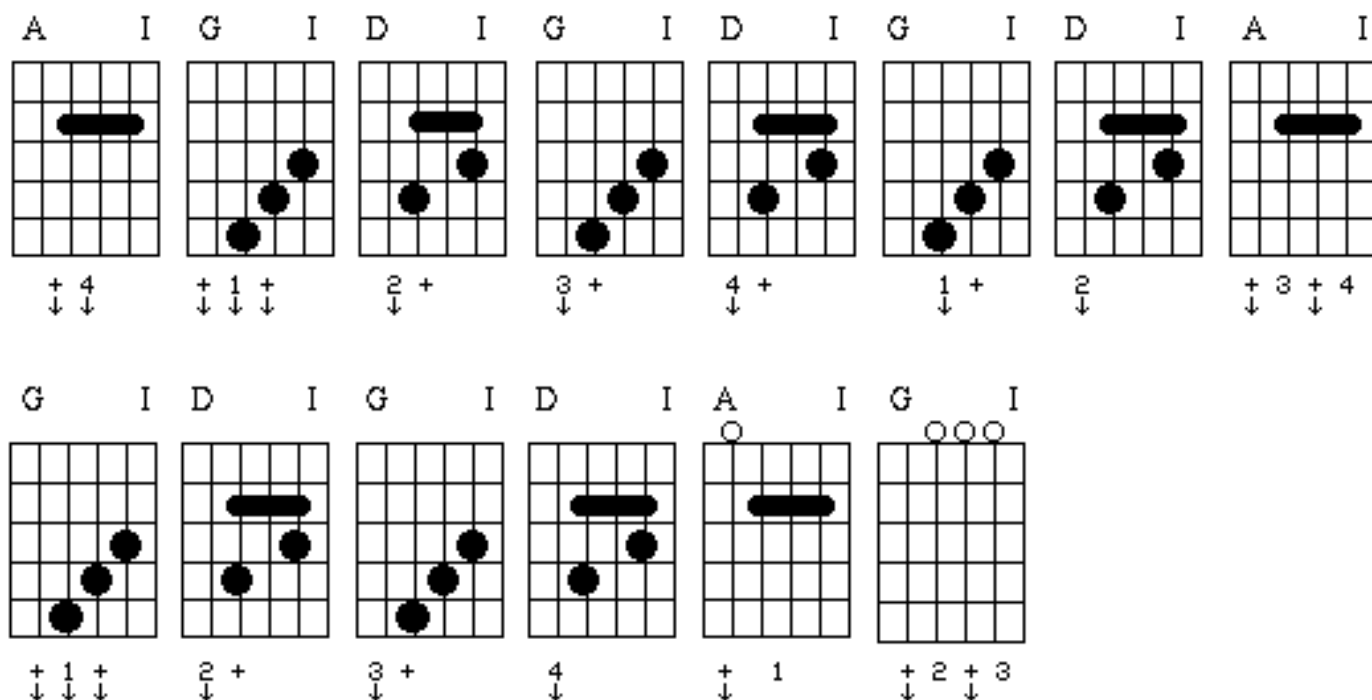
Mixolydian Hard Rock Example 10. “E” Mixolydian. Repeat and end on the last chord.



Mixolydian Hard Rock Example 11. "A" Mixolydian. Repeat and end on the A chord.

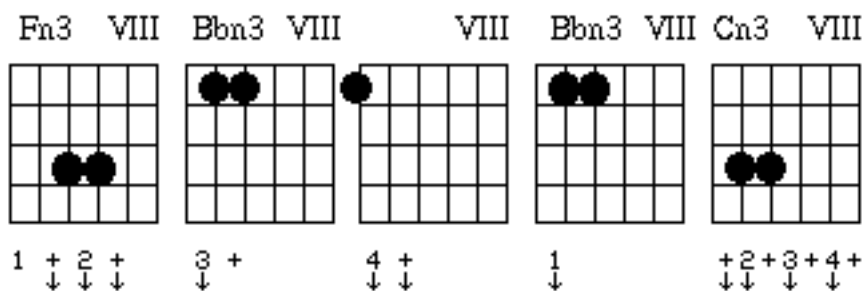


Mixolydian Hard Rock Example 12. "A" Mixolydian. Repeat and end on the second A chord.



PARALLEL 4THS HARD ROCK RHYTHM GUITAR EXAMPLES

Parallel 4ths Hard Rock Example 1. "C" Dorian. Repeat and end on the last chord.



Parallel 4ths Hard Rock Example 2. "A" Dorian. Repeat and end on the first chord.

Parallel 4ths Hard Rock Example 3. "B" Dorian. Repeat and end on the last chord (deceptive cadence).

Bn3 VII An3 VII Bn3 VII Dn3 VII An3 VII Bn3 VII Dn3 VI

An3 VII Bn3 VII Dn3 VI

Parallel 4ths Hard Rock Example 4. "B" Aeolian. Repeat and end on the first Bn3 chord.

An3 VII Bn3 VII Dn3 VII Bn3 VII Dn3 VII Bn3 VII VII An3 VII Bn3 VII

An3 VII Bn3 VII Dn3 VII Bn3 VII Dn3 VII En3 VII Bn3 VII Dn3 VII En3 VII

Parallel 4ths Hard Rock Example 5. "A" Aeolian. Repeat and end on the second chord.

PARALLEL 5THS HARD ROCK RHYTHM GUITAR EXAMPLES

Parallel 5ths Hard Rock Example 1. "E" Dorian. Repeat and end on the last chord.

Parallel 5ths Hard Rock Example 2. "C#" Aeolian. Repeat and end on first C#n3 chord.

E VII D V C III D V B II

 $1 + 2 +$ $3 + 4 +$ $1 + 2 +$ $3 + 4 +$ $1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +$
 \downarrow \downarrow \downarrow \downarrow \downarrow

Parallel Major Chords Hard Rock Example 1. “D” Mixolydian and “E” Mixolydian, as marked. Repeat and end on the last chord.

D Mixolydian —————

| C | V | D | VII |
|--------|----------|-----------|-----------|
| | | | |
| 1 ↓ | +2+ ↓ | 3e+a ↓ | 4e+a ↑ |

E Mixolydian —————

| D | VII | E | IX | A | IX | E | IX |
|--------|-----|--------|----|--------|----|------------|----|
| | | | | | | | |
| 1 ↓ | | + ↑ | | 2 ↓ | | +3+4+ ↑ | |

E IX Esus4 IX C V Csus4 V C V

 1 + 2 + 3 + 4 + 1 + 2 +
 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

D VII Dsus4 VII D VII E IX Esus4 IX

 3 + 1 + 2 + 3 + 4 +
 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

G XII Gsus4 XII G XII G X D X

 1 + 2 + 3 + 4 +
 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Parallel Major Chords Hard Rock Example 3. “C” Aeolian, except “C” Dorian or “C” Mixolydian during the C and Csus.4 chords. Repeat and end on the last chord.

Figure 10 displays 11 diagrams illustrating the evolution of the \mathbb{Z}_2 -valued topological invariant \mathcal{W}_2 for the \mathbb{Z}_2 -symmetric \mathbb{Z}_2 -topological phase. The diagrams are arranged in two rows. The top row shows the evolution from the initial state (left) to the final state (right) for the \mathbb{Z}_2 -symmetric \mathbb{Z}_2 -topological phase. The bottom row shows the evolution from the initial state (left) to the final state (right) for the \mathbb{Z}_2 -symmetric \mathbb{Z}_2 -topological phase. Each diagram consists of a 3x3 grid of squares. The top row of squares is labeled with '3 5 R' and the bottom row with '3 1 2'. The middle row of squares is labeled with '5 R 3' and the bottom row with '1 1 1'. The diagrams show the evolution of the \mathbb{Z}_2 -valued topological invariant \mathcal{W}_2 from the initial state (left) to the final state (right) for the \mathbb{Z}_2 -symmetric \mathbb{Z}_2 -topological phase. The diagrams are labeled with 'XII C', 'XII C', 'V F', 'V C', 'V C', 'XII G', 'XII C', 'V F', 'V C', and 'V C'.

Ab I Absus2 I Ab I Absus2 I Bbsus2/4 III Bb III Csus4 V C V

↓ 1 ↓ 2 ↓ 3 ↓ 4 ↓ 1 ↓ 2 ↓ 3 + 4

Ab I Absus2 I Ab I Absus2 I Bbsus2/4 III Bb III Csus4 V C V

↓ 1 ↓ ↓ 2 ↓ ↓ 3 ↓ 4 ↓ 1 ↓ 2 ↓ ↓ 3 + 4 +

AEOLIAN METAL RHYTHM GUITAR EXAMPLES

[illegible]

Em VII

Em7sus2 VII

C VIII

Dn3 VII

Aeolian Metal Example 3. “G” Aeolian. Repeat and end on the Gm chord.

Read the music notation or tablature, using the chord grids to learn the chord fingerings.

Chord grids for Gm, III, F, I, F, I, Eb, III.

1 1 3 B1 R 1

T 3 1 1 1 4
A 3 1 1 1 3
B 0 2 2 2 6 3 1

DORIAN METAL RHYTHM GUITAR EXAMPLES

Dorian (altered) Metal Example 1. “E” Dorian. Repeat and end on the first note.

The “Bb” and “F₄” act as blue notes.

0 0 0 0 0 0 3 1 S 0 0 0 0 0 0 1 3 S 0 0 0 0 0 0 3 1 S 0 3 S 0 3 S

T 8 7 5 4 8 7 4 5 5 7
A 6 5 0 0 0 0 0 0 6 5 0 2 3 0 3 5
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Dorian Metal Example 2. “A” Dorian. Repeat and end on the An3 chord.

Read the music notation or tablature, using the chord grids to learn the chord fingerings.

Chord grids for An3, I, G, I, D, I, Cn3, III, Gn3, III.

1 1 1 1 1 3 1 B1 4 4 4
1 1 1 2 1 3 1 3 3 3 3
0 0 0 0 0 1 0 0 1 1 1

T 2 2 2 2 2 0 2 2 3 3 3
A 2 2 2 2 2 0 2 2 3 3 3
B 0 0 0 0 0 0 2 2 3 3 3

Dorian Metal Example 3. “D” Dorian. Play “D” Dorian or “D” Mixolydian on the D chord. Repeat and end on the D chord.

Diagram showing a guitar fretboard for a D chord (D4, F#4, A4) and a musical score in 4/4 time. The score includes a melodic line in the treble clef and a bass line in the bass clef. The melodic line starts on D4, moves to F#4, then A4, and continues with various intervals. The bass line starts on D3, moves to F#3, then A3, and continues with various intervals. The score ends with a D chord.

Dorian Metal Example 4. “A” Dorian. Repeat and end on the second An3 chord.

Diagram showing guitar fretboard positions for various chords: I, An3, I, Gn3/A, I, An3, I, Dn3, V, Cn3/D, V, Dn3, V, I, Cn3, III, Cn3/B, II. Each diagram includes a fretboard grid with dots indicating finger positions and arrows indicating finger numbers.

Dorian Metal Example 5. “A” Dorian. Repeat and end on the first chord.

Diagram showing a guitar fretboard for an Am7 chord (A3, C4, E4, G4) and a musical score in 4/4 time. The score includes a melodic line in the treble clef and a bass line in the bass clef. The melodic line starts on A3, moves to C4, then E4, and continues with various intervals. The bass line starts on A3, moves to C4, then E4, and continues with various intervals. The score ends with an Am7 chord.

Dorian Metal Example 6. “G” Dorian. Repeat and end on the second chord.

MIXED MINOR METAL RHYTHM GUITAR EXAMPLES

Mixed Minor Metal Example 1. “A” Aeolian, except “A” harmonic minor during the last chord. Repeat and end on the first chord.

Mixed Minor Metal Example 2. “A” Aeolian, except “A” Dorian on the D/F# chord. Repeat and end on the first chord. Read the music notation or tablature, using the chord grids to learn the chord fingerings.

MIXOLYDIAN METAL RHYTHM GUITAR EXAMPLES

Mixolydian Metal Example 1. "E" Mixolydian. Repeat and end on the E chord.

Chords: E, D, A

Fingering: 0 0 1 3 2 0 (E); 2 3 1 0 2 3 1 0 (D); 0 0 2 2 2 2 2 0 (A); 3 0 3 0 2 0 (B2 R)

Hand positions: T (Treble), A (Bass), B (Bass)

PARALLEL FOURTHS METAL RHYTHM GUITAR EXAMPLES

Parallel Fourths Metal Example 1. "F#" Aeolian. Repeat and end on the last chord.

Chords: B1 R

Fingering: 4 1 4 1 4 1 4 4 1 4 1 4 1 2 3 (T); 3 1 3 1 3 1 3 3 1 3 1 3 1 2 3 (A); 4-2-4-2-4-2-4-4-2-4-2-4-2-3-4 (B); 4-2-4-4-2-4-4-4-4-2-4-4-2-3-4 (B)

Parallel Fourths Metal Example 2. "F#" Aeolian. Repeat and end on the third chord.

Chords: B1 R

Fingering: 4 1 4 4 1 4 1 4 1 4 1 4 1 4 1 (T); 3 1 3 3 1 3 1 1 3 1 3 1 1 3 1 (A); 4-2-4-4-2-4-4-2-4-2-4-4-4-2-4 (B); 4-2-4-4-2-4-4-2-4-4-4-2-4-2-4 (B)

Parallel Fifths Metal Example 2. Key of “E” minor. Improvise with the scales as marked. Repeat and end on the third chord.

At the beginning of the second bar, the low “E” to “F#” is a combination hammer and slide.

E Aeolian — E har. min. — E Dorian — E har. minor —

Em CB C F#m C B

T
A
B

Parallel Fifths Metal Example 3. “E” Phrygian, except the Bbn3 chord is blue notes “Bb” and “F#”. Repeat and end on the last chord.

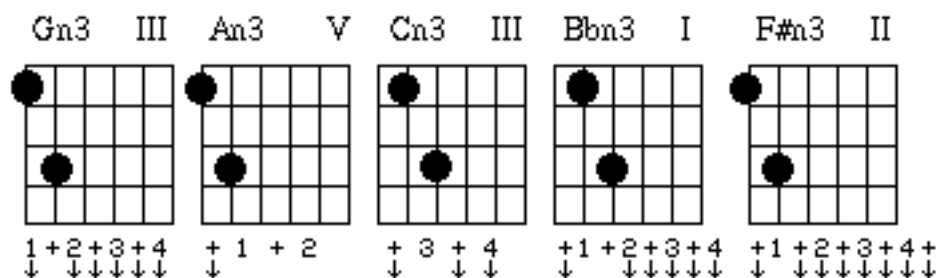
En3 I Gn3 III En3 I An3 V Bbn3 VI

1e+a 2e+a 3e+a 4e+a 5e+a 6 e+a

Parallel Fifths Metal Example 4. “E” Phrygian, except the Bbn3 chord is blue notes “Bb” and “F#”. Repeat and end on the last chord.

T
A
B

Parallel Fifths Metal Example 5. Key of "G". A weird one!! In improvising, use "G" harmonic major IV (G - A - B \flat - C \sharp - D - E - F \sharp - G), except use "G" Dorian (G - A - B \flat - C - D - E - F) on the Cn3 and Bbn3 chords. Repeat and end on the first chord.



Parallel Fifths Metal Example 6. "E" Dorian. Repeat and end on the first chord.



CHAPTER 6: BLUES RHYTHM GUITAR EXAMPLES

PARALLEL FOURTHS BLUES

Parallel Fourths Blues Example 1. "E" Dorian. Repeat between the repeat signs and end on the last chord.

E7

0

A7 **E7**

4

B7 **A7** **E7**

8

Parallel Fourths Blues Example 2. "G" Dorian. Repeat between the repeat signs and end on the last chord.

G7

1

C7

4

G7 D7 C7

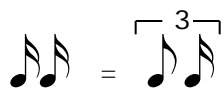
8

G7

12

Parallel Fourths Blues Example 3. "A" Dorian. Repeat and end on the An3 chord.

Sixteenth note swing:



1 **A7**

Measures 1-3 of the blues example. The treble staff shows a series of chords and melodic lines. The bass staff shows a steady bass line with fingerings. Chords are A7.

4 **D7**

Measures 4-6 of the blues example. The treble staff shows a series of chords and melodic lines. The bass staff shows a steady bass line with fingerings. Chords are D7.

7 **A7** **E7**

Measures 7-9 of the blues example. The treble staff shows a series of chords and melodic lines. The bass staff shows a steady bass line with fingerings. Chords are A7 and E7.

10 **D7** **A7**

Measures 10-12 of the blues example. The treble staff shows a series of chords and melodic lines. The bass staff shows a steady bass line with fingerings. Chords are D7 and A7. The piece ends on a final A7 chord.

SIMPLE SIXTH CHORD BLUES

Simple Sixth Chord Blues Example 1.

Shuffle: $\text{♩} = \text{♩}^3$

A6

1 1 3 3 1 1 3 1 1 3 3 1 1 3 1 1 1 3 3 1 1 3 1 1 3 3 1 1 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T
A 2-2-4-4-2-2-4-2 2-4-4-2-2-4-2 2-2-4-4-2-2-4-2 2-4-4-2-2-4
B 0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0

D6 **A6**

1 1 3 3 1 1 3 1 1 3 3 1 1 3 1 1 3 3 1 1 3 1 1 3 3 1 1 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T
A 2-2-4-4-2-2-4-2 2-4-4-2-2-4 2-2-4-4-2-2-4-2 2-4-4-2-2-4
B 0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0

E6 **A6**

1 1 3 3 1 1 3 1 1 3 3 1 1 3 1 1 3 3 1 1 3 1 1 3 3 1 1 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T
A 2-2-4-4-2-2-4-2 2-4-4-2-2-4 2-2-4-4-2-2-4-2 2-4-4-2-2-4
B 0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0

Simple Sixth Chord Blues Example 2 (a non-standard blues progression).

Read the music notation or tablature, using the chord grids to learn the chord fingerings.

Shuffle: $\text{♩} = \text{♩}^3$

A6 **E6** **D6**

1 1 3 3 1 1 3 3 1 1 3 3 1 1 3 3 1 1 3 3 1 1 3 3 1 1 3 3 1 1 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T
A 2-2-4-4-2-2-4-4 2-2-4-4-2-2-4-4 2-2-4-4-2-2-4-4 2-2-4-4-2-2-4-4
B 0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0

A6 **E6** **A** **A7 n3** **A7** **Dm** **A** **E**

1 1 3 3 1 1 3 3 1 1 3 3 1 1 3 3 1 1 3 3 1 1 3 3 1 1 3 3 1 1 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T
A 2-2-4-4-2-2-4-4 2-2-4-4-2-2-4-4 2-5-5-4-4-3-3-2 2-2-2-2-2-2-2-2
B 0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0 0-5-5-4-4-3-3-0 0-0-0-0-0-0-0-0

A I A7 n3 I A7 I Dm I E I

SIXTH CHORD BLUES WITH CHROMATICS

Sixth Chord Blues With Chromatics Example 1.

1 A7

5 D7 A7

9 E7 A7 E7 A7

Sixth Chord Blues With Chromatics Example 2.

1 D7

5 G7 D7

9 A7 D7 A7 D7

SEVENTH CHORD BLUES

Seventh Chord Blues Example 1.

D7 **X** **G7** **X** **D7** **X** **D7** **X** **G7** **X** **G7** **X** **D7** **X** **D7** **X**
 R 5 b7 3 5 R R 5 b7 3 5 R 5 b7 3 5 R R 5 b7 3 5 R R 5 b7 3 5 R 5 b7 3 5 R 5 b7 3 5 R 5 b7 3 5 R

1 3 1 2 1 1 1 3 1 4 1 1 3 1 2 1 1 1 3 1 2 1 1 1 3 1 4 1 1 3 1 4 1 1 3 1 2 1 1 1 3 1 2 1 1 1 3 1 4 1 1 3 1 4 1

1234 1234 1234 1234 1234 1234 1234 1234

A7 **X** **G7** **X** **D7** **X** **A7** **X** **Repeat.** **D7** **X**
 R 3 b7 R R 5 b7 3 5 R 5 b7 3 5 R R 3 b7 R R 5 b7 3 5 R

3 2 4 1 1 3 1 4 1 1 3 1 2 1 1 3 2 4 1 1 3 1 2 1 1

1234 1234 1234 1234 1

1
↓

Seventh Chord Blues Example 2. A modern, "open" sound.

E9 **IX** **E9sus.4** **X** **E9** **IX** **E9sus.4** **X** **A9** **IX** **A9sus.4** **XII** **E9** **IX** **E9sus.4** **X**
 b7 9 3 R b7 9 4 R R 3 b7 9 5 b7 9 4 R R 3 b7 9 5 R 4 b7 9 5 3 b7 9 5 R 3 b7 9 5

3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 2 1 3 3 3 1 1 1 1 1 3 2 1 4 2 1 3 3 3

1+2+3+4+1+2 +3+4+ 1+2+3+4+1+2 +3+4+ 1+2+3+4+1+2 +3+4+ 1+2+3+4+1+2 +3+4+

B9 **XI** **B9sus.4** **XIV** **A9sus.4** **XII** **E9** **IX** **B9sus.4** **XIV** **Repeat,** **E9** **XI**
 R 3 b7 9 5 R 4 b7 9 5 R 4 b7 9 5 3 b7 9 5 3 b7 9 5 3 b7 9 5

2 1 3 3 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3 2 4 1 1 1 1 1 1 1 1 1 1 1 3 2 4

1+2+3 +3+4+ +1+2+3+4+ 1+2+3+4 +1+2+3+4+

Seventh Chord Blues Example 3. Strum each chord for one beat.

Section A

| | | | | | | | |
|-------------------|---------------------|------------------------|---------------------|-----------------|------------------|-------------------|------------------|
| C R 5 R 3 V | F/C 5 3 5 R V | C7 3 3 3 3 3 3 V | F/C 5 3 5 R V | F R 3 5 I | Bb 5 R 3 I | F7 R 5 b7 I | Bb 5 R 3 I |
| | | | | | | | |
| 4 1 1 1 | 4 3 1 2 | 3 3 3 3 3 3 | 4 3 1 2 | 3 2 1 | 3 3 3 | 1 3 2 | 3 3 3 |

| | | | | | | | |
|-------------------|---------------------|------------------------|---------------------|-----------------|------------------|-------------------|------------------|
| C R 5 R 3 V | F/C 5 3 5 R V | C7 3 3 3 3 3 3 V | F/C 5 3 5 R V | F R 3 5 I | Bb 5 R 3 I | F7 R 5 b7 I | Bb 5 R 3 I |
| | | | | | | | |
| 4 1 1 1 | 4 3 1 2 | 3 3 3 3 3 3 | 4 3 1 2 | 3 2 1 | 3 3 3 | 1 3 2 | 3 3 3 |

play twice

| | | | | | | | |
|-------------------|---------------------|------------------------|---------------------|-------------------|-------------------|---------------------|-------------------|
| C R 5 R 3 V | F/C 5 3 5 R V | C7 3 3 3 3 3 3 V | F/C 5 3 5 R V | G R 3 5 III | C 5 R 3 III | G7 R 5 b7 III | C 5 R 3 III |
| | | | | | | | |
| 4 1 1 1 | 4 3 1 2 | 3 3 3 3 3 3 | 4 3 1 2 | 3 2 1 | 3 3 3 | 3 3 3 | 3 3 3 |

play twice

Section B

| | | | | | | | |
|-----------------|------------------|-------------------|------------------|-------------------|------------------------|-------------------------|-----------------------|
| F R 3 5 I | Bb 5 R 3 I | F7 R 5 b7 I | Bb 5 R 3 I | C R 5 R 3 V | C7 b7 3 5 R VIII | C°7 6 b3 b5 R VII | Fm6 b3 6 R 5 VI |
| | | | | | | | |
| 3 2 1 | 3 3 3 | 3 3 3 | 3 3 3 | 4 1 1 1 | 1 2 1 1 | 1 2 1 3 | 1 2 1 3 |

| | | | |
|-------------------|------------------------|-----------------------|--------------------------|
| C R 5 R 3 V | F7 R 5 b7 3 b7 I | G7 R 5 b7 3 5 I | G7 R 5 b7 3 b7 III |
| | | | |
| 4 1 1 1 | 1 3 1 2 4 | 1 3 1 2 1 | 1 3 1 2 4 |

Repeat sections A and B.
The last time, play section A,
then go on to section C.

Section C

| | | | | | | | |
|------------------------|-----------------------|----------------------|----------------------|-------------------------|-----------------------|--------------------------|------------------------|
| F7 R 5 b7 3 b7 I | C7 R 5 b7 3 III | C9 3 b7 9 5 II | F9 R 3 b7 9 II | F#°7 R b5 6 b3 IV | G7 R 3 b7 R III | Db9 R 3 b7 9 5 III | C9 R 3 b7 9 5 II |
| | | | | | | | |
| 1 3 1 2 4 | 1 3 1 4 | 1 2 2 2 | 2 1 4 3 | 1 3 2 4 | 3 2 4 1 | 2 1 3 3 3 | 2 1 3 3 3 |

break

Delta Piano Blues

A7 V A⁷ IV Dm6 III A II D II A7n3 II D II

R b7 3 5 R 6 b3 b5 5 b3 6 R R 5 R 3 5 3 5 R R b7 5 5 3 5 R

1 2 4 3 2 1 3 1 3 1 3 1 2 1 4 1 1 1 4 3 1 2 2 3 4 4 3 1 2

1 2 3 4 1T1 2TL 3TL 4TL

A7 V A⁷ IV Dm6 III A II D II A7n3 II D II

R b7 3 5 R 6 b3 b5 5 b3 6 R R 5 R 3 5 3 5 R R b7 5 5 3 5 R

1 2 4 3 2 1 3 1 3 1 3 1 2 1 4 1 1 1 4 3 1 2 2 3 4 4 3 1 2

1 2 3 4 1T1 2TL 3TL 4TL

D7 V D⁷ IV Gm6 III D II G III D9 IV G III

R 5 b7 3 R b5 6 b3 5 R b3 6 R 3 5 R 5 R 3 5 R 3 b7 9 5 R 3 5

1 3 1 4 2 3 1 4 2 3 1 4 4 3 1 2 3 4 2 1 2 1 3 3 3 4 2 1

1 2 3 4 1T1 2TL 3TL 4TL

A7 V A⁷ IV Dm6 III A II D II A7n3 II D II

R b7 3 5 R 6 b3 b5 5 b3 6 R R 5 R 3 5 3 5 R R b7 5 5 3 5 R

1 2 4 3 2 1 3 1 3 1 3 1 2 1 4 1 1 1 4 3 1 2 2 3 4 4 3 1 2

1 2 3 4 1T1 2TL 3TL 4TL

E7 II E⁷ II Am6 I E IV A V E7n3 V

R 5 b7 3 R b5 6 b3 5 R b3 6 3 5 R R 3 5 3 5 b7

1 3 2 4 1 3 2 4 5 R b3 6 3 1 2 3 2 1 4 2 1

1 2 3 4 1T1 2TL 3TL4TL

A7 V A⁷ IV Dm6 III A II D II A7n3 II D II

R b7 3 5 R 6 b3 b5 5 b3 6 R R 5 R 3 5 3 5 R R b7 5 5 3 5 R

1 2 4 3 2 1 3 1 3 1 3 1 2 1 4 1 1 1 4 3 1 2 2 3 4 4 3 1 2

1 2 3 4 1 2 3 4

A V A7 V A⁷ IV Dm6 III A II E7b9nr VI A7 V

R 3 5 R b7 3 5 R 6 b3 b5 5 b3 6 R R 5 R 3 5 3 b7 b9 R b7 3 5

3 2 1 1 2 4 3 2 1 3 1 3 1 3 1 2 1 1 1 2 1 3 1 1 2 4 3

1 2 3 4 1TL 2TL 3TL4TL

Repeat. End with:

BASIC CONNECTING CHORD BLUES

Basic Connecting Chord Blues Example 1.

A9 **IV** D9 **IV** A9 **IV** A9 **IV** Eb9 **V** D9 **IV** D#°7 **V** A13 **V**

E9 **VI** D9 **IV** A7 **V** A9 **IV** D9 **IV** D#°7 **V** E7#9 **VI**

Repeat. End with:
 A13 **V**

Basic Connecting Chord Blues Example 2.

A9 **IV** D7 **V** D#°7 **V** A7 **VI** A13 **V** D7 **V** D#°7 **V** A7 **VI**

A7 **V** A#°7 **V** E7 **V** D7 **V** D#°7 **V** A7 **VI** A#°7 **V** E7 **V**

Repeat. End with:
 A13 **V**

Basic Connecting Chord Blues Example 3.

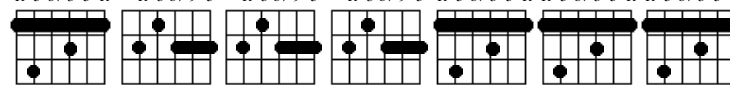
E9 **XI** E13 **XI** A9 **XI** A13 **X** E9 **XI** E13 **XI** E9 **XI** Bb9 **XII**

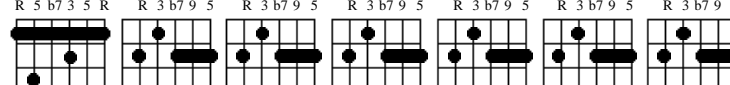
A9 **XI** A13 **X** A9 **XI** F9 **XII** E9 **XI** E13 **XI** E9 **XI** C13 **XIII**

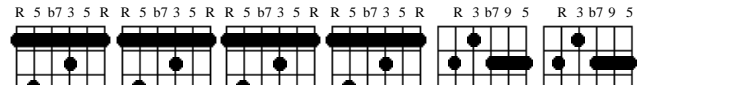
B13 **XII** A9 **XI** F9 **XII** E9 **XI** E°7 **XII** B7#9 **XIII**

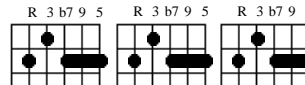
Repeat, end on:
 E9 **XI**

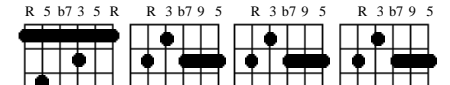
Basic Connecting Chord Blues Example 4.


G7 III **D9 IV** **Db9 III** **C9 II** **G7 III** **F7 I** **F#7 II**
 R 5 b7 3 5 R R 3 b7 9 5 R 3 b7 9 5 R 3 b7 9 5 R 5 b7 3 5 R R 5 b7 3 5 R R 5 b7 3 5 R

 1 3 1 2 1 1 2 1 3 3 3 2 1 3 3 3 1 3 1 2 1 1 1 3 1 2 1 1 1 3 1 2 1 1
 1T L2 L3 TL4 T 1T L2 L3 TL4 TL 1T L2 L3 TL4 T 1T L2 L3 TL4 T 1T L2 L3 TL4 T 1T L2 L3 TL4 T

G7 III **D9 IV** **Db9 III** **C9 II** **D9 IV** **Db9 III** **C9 II**
 R 5 b7 3 5 R R 3 b7 9 5 R 3 b7 9 5 R 3 b7 9 5 R 3 b7 9 5 R 3 b7 9 5 R 3 b7 9 5

 1 3 1 2 1 1 2 1 3 3 3 2 1 3 3 3 2 1 3 3 3 2 1 3 3 3 2 1 3 3 3 2 1 3 3 3
 1T L2 L3 TL4 T 1T L2 L3 TL4 T 1T L2 L3 TL4 T 1T L2 L3 TL4 T 1T L2 L3 TL4 T 1T L2 L3 TL4 T 1T L2 L3 TL4 T

G7 III **F7 I** **F#7 II** **G7 III** **C9 II** **C#9 III**
 R 5 b7 3 5 R R 5 b7 3 5 R R 5 b7 3 5 R R 5 b7 3 5 R R 3 b7 9 5 R R 3 b7 9 5

 1 3 1 2 1 1 1 3 1 2 1 1 1 3 1 2 1 1 2 1 3 3 3 2 1 3 3 3 2 1 3 3 3
 1T L2 L3 TL4 T 1T L2 L3 TL4 T 1T L2 L3 TL4 T 1T L2 L3 TL4 T 1T L2 L3 TL4 T 1T L2 L3 TL4 T

D9 IV **Db9 III** **C9 II** use this ending every time, except for the final ending:
 R 3 b7 9 5 R 3 b7 9 5 R 3 b7 9 5

 2 1 3 3 3 2 1 3 3 3 2 1 3 3 3
 1T L2 L3 TL4 T L 1T L2 L3 TL4 TL 1T L2 L3 TL4 TL

G7 IV **C9 II** **C#9 III** **D9 IV**
 R 5 b7 3 5 R R 3 b7 9 5 R 3 b7 9 5 R 3 b7 9 5

 1 3 1 2 1 1 2 1 3 3 3 2 1 3 3 3
 1T L2 L3 TL4 T 1T L2 L3 TL4 T 1T L2 L3 TL4 T 1T L2 L3 TL4 TL

FINAL ENDING:
G7 III **F7 I** **F#7 II** **G7 III**
 R 5 b7 3 5 R R 5 b7 3 5 R R 5 b7 3 5 R R 5 b7 3 5 R

 1 3 1 2 1 1 1 3 1 2 1 1 1 3 1 2 1 1
 1T L2 L3 TL4 T 1T L2 L3 TL4 T 1T L2 L3 TL4 T 1T L2 L3 TL4 TL

Basic Connecting Chord Blues Example 5.

A..... D..... A.....

| | | | | | | | | |
|--------------------------|--------------------|--------------------------|--------------------|----------------------|------------------------|---------------------|--------------------|-----------------------|
| A6 VI 5 R 3 6 | A°7 V b5 R b3 6 | D6 IV b3 b7 R 5 | A°7 V b5 R b3 6 | A6 VI 5 R 3 6 | A°7 V b5 R b3 6 | Bm7 IV b3 b7 R 5 | A°7 V b5 R b3 6 | A6 VI 5 R 3 6 |
| | | | | | | | | |
| 2 3 1 4 1+2+3+ ↓ ↓ | 2 3 1 4 4+ ↓ | 2 3 1 4 1+2+3+ ↓ ↓ | 2 3 1 4 4+ ↓ | 2 3 1 4 1+2+ ↓ | 2 3 1 4 3+4+ ↓ ↓ | 2 3 1 4 1+ ↓ | 2 3 1 4 2 ↓ | 2 3 1 4 +3+4+ ↓ |

D..... A.....

| | | | | | | |
|-------------------------------------|-----------------------|----------------------|------------------------|---------------------|--------------------|-----------------------|
| D6 IV b3 b7 R 5 | A°7 V b5 R b3 6 | A6 VI 5 R 3 6 | A°7 V b5 R b3 6 | Bm7 IV b3 b7 R 5 | A°7 V b5 R b3 6 | A6 VI 5 R 3 6 |
| | | | | | | |
| 2 3 1 4 1+2+3+4+1+2 ↓ ↓ ↓ ↓ ↓ | 2 3 1 4 +3+4+ ↓ | 2 3 1 4 1+2+ ↓ | 2 3 1 4 3+4+ ↓ ↓ | 2 3 1 4 1+ ↓ | 2 3 1 4 2 ↓ | 2 3 1 4 +3+4+ ↓ |

E..... D..... A.....

| | | | | | | |
|--------------------------------|--------------------------------|----------------------|------------------------|---------------------|--------------------|-----------------------|
| E9 IV b7 3 5 9 | D7 V R 5 b7 3 | A6 VI 5 R 3 6 | A°7 V b5 R b3 6 | Bm7 IV b3 b7 R 5 | A°7 V b5 R b3 6 | A6 VI 5 R 3 6 |
| | | | | | | |
| 2 3 1 4 1+2+3+4+ ↓ ↓ ↓ ↓ | 2 3 1 4 1+2+3+4+ ↓ ↓ ↓ ↓ | 2 3 1 4 1+2+ ↓ | 2 3 1 4 3+4+ ↓ ↓ | 2 3 1 4 1+ ↓ | 2 3 1 4 2 ↓ | 2 3 1 4 +3+4+ ↓ |

Basic Connecting Chord Blues Example 6.

| | | | | | | | |
|----------------------------|--------------------------|-------------------------------------|-----------------------------------|-------------------------|---------------------|----------------------|-------------------------|
| G7 III R 5 b7 3 5 R | C9 II R 3 b7 9 5 | G7 III R 5 b7 3 5 R | C9 II R 3 b7 9 5 | G7 III R 5 b7 3 5 R | Am7 V R b7 b3 5 | Bm7 VII R b7 b3 5 | Bb7 VI R 5 b7 3 5 R |
| | | | | | | | |
| 1 3 1 2 1 1 1234 ↓↓↓ | 2 1 3 3 3 1234 ↓↓↓ | 1 3 1 2 1 1 1234 1234 ↓↓↓ ↓↓↓ | 2 1 3 3 3 1234 1234 ↓↓↓ ↓↓↓ | 1 3 1 2 1 1 12 ↓↓ | 2 3 3 3 34 ↓↓ | 2 3 3 3 12 ↓↓ | 1 3 1 2 1 1 34 ↓↓ |

Am7 V AbΔ7 IV

| | |
|----------------------------|------------------------|
| Am7 V R 5 b7 b3 5 R | AbΔ7 IV R 7 3 5 |
| | |
| 1 3 1 1 1 1 1234 ↓↓↓ | 1 3 4 2 1234 ↓↓↓ |

For every ending except the last:

| | | | |
|-------------------------|-----------------------|-------------------------|-----------------------|
| G7 III R 5 b7 3 5 R | C9 II R 3 b7 9 5 | G7 III R 5 b7 3 5 R | Daug. III R 3 #5 R |
| | | | |
| 1 3 1 2 1 1 12 ↓↓ | 2 1 3 3 3 34 ↓↓ | 1 3 1 2 1 1 12 ↓↓ | 3 2 1 1 34 ↓↓ |

Final ending:

| | | | | | | |
|------------------------|-------------------|---------------------|-----------------------|----------------------|----------------------|-----------------------|
| G7 III R 5 b7 3 5 R | G9 II 3 b7 9 5 | C9 II R 3 b7 9 5 | C#°7 III R b5 b3 6 | D9 IV R 3 b7 9 5 | Ab13 IV R b7 3 13 | G13 III R b7 3 13 |
| | | | | | | |
| 1 3 1 2 1 1 1 ↓ | 1 3 2 4 2 ↓ | 2 1 3 3 3 3 ↓ | 2 3 1 4 4 ↓ | 2 1 3 3 3 1+ ↓ | 1 2 3 4 2 ↓ | 1 2 3 4 +3+4+ ↓ |

MINOR BLUES

Minor Blues Example 1.

Example 1 is a 12-measure blues progression in D minor. The guitar part features a mix of chords: Bm7 (measures 1-4), Em7 (measures 5-8), and Gma7 (measures 9-12). The tenor, alto, and bass parts provide harmonic support with various voicings and fingerings. The guitar part includes a solo section in measures 1-4 and 8-12, marked with 'S' and a circled 'S'.

Minor Blues Example 2.

Example 2 provides fingerboard diagrams for the chords used in the progression. The diagrams are arranged in two rows, showing the fretboard from the 1st to the 5th fret. The chords and their corresponding fingerings are as follows:

- Am7: R b7b3 5 (Fingerings: 2 3 3 3, 1 3 1 2 1, 3 1 1 1)
- Dm7: R 5 b7b3 5 (Fingerings: 1 3 1 2 1, 1 1 1 1, 1 2 2 2)
- Am: R b3 5 R (Fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4)
- Am7: 7 b3 5 R (Fingerings: 3 4, 1 2 3 4, 1 2 3 4)
- Am6: 6 b3 5 R (Fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4)
- F#7: R 3 5 7 3 (Fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4)
- Dm7: R 5 b7b3 5 (Fingerings: 1 3 1 2 1, 1 3 1 2 1, 1 3 1 2 1)
- Am7: R b7b3 5 (Fingerings: 1 3 1 2 1, 1 3 1 2 1, 1 3 1 2 1)
- E7#9: R 3 b7#9 (Fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4)

The diagrams are labeled with the chord name, the fingering, and the fret number. The diagrams are arranged in two rows, showing the fretboard from the 1st to the 5th fret.

Minor Blues Example 3.

| | | | | | | | | |
|---|---|---|--|---|---|---|--|--|
| <p>Cm7 VIII R 5 b7b3 5 R</p> <p>1 3 1 1 1 1</p> <p>1 2 3 4 ↓ ↓ ↓ ↓</p> | <p>Fm7 VIII R 5 b7b3 5</p> <p>1 3 1 2 1</p> <p>1 2 3 4 ↓ ↓ ↓ ↓</p> | <p>Cm7 VIII R 5 b7b3 5 R</p> <p>1 3 1 1 1 1</p> <p>1 2 3 4 ↓ ↓ ↓ ↓</p> | <p>C7 VIII R 5 b7 3 5 R</p> <p>1 3 1 2 1 1</p> <p>1 2 3 4 ↓ ↓ ↓ ↓</p> | <p>Fm7 VI R b3b7 R</p> <p>3 1 4 1</p> <p>1 ↓</p> | <p>Fm9 VI R b3b7 9</p> <p>2 1 3 3</p> <p>2 ↓</p> | <p>Fm7 VI R b3b7b3</p> <p>2 1 3 4</p> <p>3 ↓</p> | <p>Fm9 VI R b3b7 9</p> <p>2 1 3 3</p> <p>4 ↓</p> | |
| <p>Fm7 VI R b3b7 R</p> <p>3 1 4 1</p> <p>1 ↓</p> | <p>Fm9 VI R b3b7 9</p> <p>2 1 3 3</p> <p>2 ↓</p> | <p>Fm7 VI R b3b7b3</p> <p>2 1 3 4</p> <p>3 ↓</p> | <p>Fm9 VI R b3b7 9</p> <p>2 1 3 3</p> <p>4 ↓</p> | <p>Cm7 VIII R 5 b7b3 5 R</p> <p>1 3 1 1 1 1</p> <p>1 2 ↓ ↓</p> | <p>Gaug. VIII R 3 #5 R</p> <p>3 2 1 1</p> <p>3 4 ↓ ↓</p> | <p>Cm7 VIII R 5 b7b3 5 R</p> <p>1 3 1 1 1 1</p> <p>1 2 3 4 ↓ ↓ ↓ ↓</p> | <p>Gm7 III R 5 b7b3 5 R</p> <p>1 3 1 1 1 1</p> <p>1 2 3 4 ↓ ↓ ↓ ↓</p> | |
| <p>Ab IV R 5 R 3 5 R</p> <p>1 3 4 2 1 1</p> <p>1 3 ↓</p> | <p>Bb VI R 5 R 3 5 R</p> <p>1 3 4 2 1 1</p> <p>1 ↓</p> | <p>Ab IV R 5 R 3 5 R</p> <p>1 3 4 2 1 1</p> <p>2 3 ↓</p> | <p>Gm III R 5 R b3 5 R</p> <p>1 3 4 1 1 1</p> <p>1 ↓</p> | <p>Fm I R 5 R b3 5 R</p> <p>1 3 4 1 1 1</p> <p>3 4 ↓</p> | <p>Gm III R 5 R b3 5 R</p> <p>1 3 4 1 1 1</p> <p>1 ↓</p> | <p>Fm I R 5 R b3 5 R</p> <p>1 3 4 1 1 1</p> <p>4 5 ↓</p> | | |
| <p>Eb6 IV R 3 6 R</p> <p>4 2 3 1</p> <p>1 ↓</p> | <p>Dm6 III R b3 6 R</p> <p>3 1 2 1</p> <p>2 ↓</p> | <p>Cm7 III R 5 b7b3</p> <p>1 3 1 2</p> <p>3 ↓</p> | <p>Eb VI R 5 R 3</p> <p>1 3 3 3</p> <p>4 ↓</p> | <p>Dm7 V R 5 b7b3 5</p> <p>1 3 1 2</p> <p>1 2 ↓ ↓</p> | <p>DbΔ7 IV R 5 7 b3 5</p> <p>1 3 1 2</p> <p>3 4 ↓ ↓</p> | <p>Repeat. End with:</p> | | <p>Cm9 I R b3b7 9</p> <p>2 1 3 3</p> <p>1 ↓</p> |

BLUES WITH WALKING BASS

Walking Bass Blues Example 1.

| | | | | | | | |
|--|--|---|--|--|---|--|---|
| <p>Eb9 V R 3 b7 9</p> <p>2 1 3 3</p> | <p>Eb9 III 3 b7 9</p> <p>1 4 4</p> | <p>Ab7 IV R 5 b7 3 5</p> <p>1 3 1 2 1</p> | <p>Eb9 V 5 3 b7 9</p> <p>2 1 3 3</p> | <p>Ab7 IV R 5 b7 3 5</p> <p>1 3 1 2 1</p> | <p>Ab9 III 3 b7 9 5</p> <p>1 3 2 4</p> | <p>Eb9 IV b7 3 b7 9</p> <p>1 2 3 3</p> | <p>D°7 IV R b5b3 6</p> <p>2 3 1 4</p> |
| <p>Eb9 V R 3 b7 9</p> <p>2 1 3 3</p> | <p>Ab13 IV R 5 b7 3 13</p> <p>1 3 1 2 4</p> | <p>Gm7 III R 5 b7b3b7</p> <p>1 3 1 1 4</p> | <p>Db9 III R 3 b7 9</p> <p>2 1 3 3</p> | <p>C7b9 II R 3 b7b9</p> <p>2 1 3 1</p> | <p>F#7#11 II R#11b7 3 5</p> <p>1 2 1 3 1</p> | <p>Fm7 I R 5 b7b3 5</p> <p>1 3 1 1 1</p> | <p>Bb7b5 I R b5b7 3</p> <p>1 2 1 4</p> |
| <p>Ab7 IV R 5 b7 3 5</p> <p>1 3 1 2 1</p> | <p>Ab9 III 3 b7 9 5</p> <p>1 3 2 4</p> | <p>Eb9 IV b7 3 b7 9</p> <p>1 2 3 3</p> | <p>Eb7#9 V R 3 b7#9</p> <p>2 1 3 4</p> | <p>Ab7 IV R 5 b7 3 5</p> <p>1 3 1 2 1</p> | <p>Ab9 III 3 b7 9 5</p> <p>1 3 2 4</p> | <p>Eb9 IV b7 3 b7 9</p> <p>1 2 3 3</p> | <p>D°7 IV R b5b3 6</p> <p>2 3 1 4</p> |
| <p>Eb9 V R 3 b7 9</p> <p>2 1 3 3</p> | <p>Ab13 IV R 5 b7 3 13</p> <p>1 3 1 2 4</p> | <p>Gm7 III R 5 b7b3b7</p> <p>1 3 1 1 4</p> | <p>Db9 III R 3 b7 9</p> <p>2 1 3 3</p> | <p>C7b9 II R 3 b7b9</p> <p>2 1 3 1</p> | <p>F#7#11 II R#11b7 3 5</p> <p>1 2 1 3 1</p> | <p>Fm7 I R b7b3 5</p> <p>2 3 3 3</p> | <p>B9 I R 3 b7 9</p> <p>2 1 3 3</p> |
| <p>Fm7 I R b7b3 5</p> <p>2 3 3 3</p> | <p>Gm7 III R b7b3 5</p> <p>2 3 3 3</p> | <p>Ab7 IV R 5 b7 3 5</p> <p>1 3 1 2 1</p> | <p>A7 V R 5 b7 3 5</p> <p>1 3 1 2 1</p> | <p>Bb7 VI R 5 b7 3 5</p> <p>1 3 1 2 1</p> | <p>Cm7 III R 5 b7b3 5</p> <p>1 3 1 2 1</p> | <p>C#7 IV R 5 b7 3 5</p> <p>1 3 1 4 1</p> | <p>Bb9nr V 3 b7 9 5</p> <p>1 3 2 4</p> |
| <p>Eb9 V R 3 b7 9</p> <p>2 1 3 3</p> | <p>Db7 VI R b7 R 3</p> <p>3 4 1 1</p> | <p>Cm7 Vill R 3 b7 9 5</p> <p>2 3 3 3</p> | <p>E°7 VI R 3 b7 9 5</p> <p>2 3 1 4</p> | <p>Fm7 VI R b3b7b3</p> <p>2 1 3 4</p> | <p>B13 VII R b7 3 13</p> <p>1 2 3 4</p> | <p>Bb13 VI R b7 3 13</p> <p>1 2 3 4</p> | <p>Fb9 V R 3 b7 9</p> <p>2 1 3 3</p> |

Repeat and end on:

Eb9 V
R 3 b7 9 5

2 1 3 3 3

Walking Bass Blues Example 2.

| | | | | | | | |
|--|---|--|--|--|--|---|--|
| <p>C7 III R 5 b7 3 5</p> <p>1 3 1 4 1</p> | <p>Dm7 V R 5 b7 3 5</p> <p>1 3 1 2 1</p> | <p>D#°7 V R b5b3 6</p> <p>2 3 1 4</p> | <p>C9 VII 3 b7 9 5</p> <p>1 3 2 4</p> | <p>F9 VII R 3 b7 9</p> <p>2 1 3 3</p> | <p>F9 VI b7 3 b7 9</p> <p>1 2 3 3</p> | <p>Dm7 V R 5 b7 3 5</p> <p>1 3 1 2 1</p> | <p>Db7 IV R 5 b7 3 5</p> <p>1 3 1 4 1</p> |
|--|---|--|--|--|--|---|--|

| | | | | | | | |
|--|---|--|---|--|---|---|---|
| <p>C7 III R 5 b7 3 5</p> <p>1 3 1 4 1</p> | <p>Dm7 V R 5 b7 3 5</p> <p>1 3 1 2 1</p> | <p>C9 VII 3 b7 9 5</p> <p>1 3 2 4</p> | <p>C7 VIII R 5 b7 3 5 R</p> <p>1 3 1 2 1 1</p> | <p>C6 VIII R 3 6 R</p> <p>3 2 4 1</p> | <p>C13 VIII b7 3 13 R</p> <p>1 2 3 1</p> | <p>C6/9 VII 6 3 5 9</p> <p>1 3 2 4</p> | <p>C7 VIII 5 b7 3 5</p> <p>3 1 2 1</p> |
|--|---|--|---|--|---|---|---|

| | | | | | | | |
|--|--|--|---|--|--|---|--|
| <p>F9 VII R 3 b7 9</p> <p>2 1 3 3</p> | <p>F9 VI b7 3 b7 9</p> <p>1 2 3 3</p> | <p>Dm7b5 V 3 3 3 3 3 3</p> <p>1 3 2 4</p> | <p>F9 VIII 5 3 b7 9</p> <p>2 1 3 3</p> | <p>F9 VII R 3 b7 9</p> <p>2 1 3 3</p> | <p>A°7 VII R b5 6 b3</p> <p>1 3 2 4</p> | <p>Bb6 VI R 3 6 R</p> <p>3 2 4 1</p> | <p>B°7 VII R b3 6 b3</p> <p>1 3 2 4</p> |
|--|--|--|---|--|--|---|--|

| | | | | | | | |
|---|---|--|--|--|--|--|--|
| <p>C VIII R 3 5 R</p> <p>3 2 1 1</p> | <p>C VIII 5 3 5 R</p> <p>3 2 1 1</p> | <p>C9 VII 3 b7 9 5</p> <p>1 3 2 4</p> | <p>C9NRN3 VII b7 9 5</p> <p>3 2 4</p> | <p>A V R 3 5 R</p> <p>3 2 1 1</p> | <p>A7 V b7 3 5 R</p> <p>1 2 1 1</p> | <p>Aaug. VI R 3 #5 R</p> <p>3 2 1 1</p> | <p>A7 V 5 b7 3 5</p> <p>3 1 2 1</p> |
|---|---|--|--|--|--|--|--|

| | | | | | | | |
|--|--|--|---|---|---|--|---|
| <p>Dm7 V R 5 b7 b3</p> <p>1 3 1 2</p> | <p>C9 VII 3 b7 9 5</p> <p>1 3 2 4</p> | <p>F9 VII R 3 b7 9</p> <p>2 1 3 3</p> | <p>F#°7 VIII R b5b3 6</p> <p>2 3 1 4</p> | <p>G7 VIII R 3 b7 R</p> <p>3 2 4 1</p> | <p>G13 VIII b7 3 13 R</p> <p>1 3 4 2</p> | <p>C9 VII 3 b7 9 5</p> <p>1 3 2 4</p> | <p>G9 IV 5 R 3 b7</p> <p>2 1 3 3</p> |
|--|--|--|---|---|---|--|---|

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| <p>C7 III R 5 b7 3 5</p> <p>1 3 1 4 1</p> | <p>C9 V b7 5 9 3</p> <p>2 1 4 1</p> | <p>A7 V R 5 b7 3 5 R</p> <p>1 3 1 2 1 1</p> | <p>C#°7 III R b5b3 6</p> <p>2 3 1 4</p> | <p>Dm7 V R 5 b7 b3</p> <p>1 3 1 2</p> | <p>Ab13 IV R b7 3 13</p> <p>1 2 3 4</p> | <p>G13 III R b7 3 13</p> <p>1 2 3 4</p> | <p>Db7 IV R 5 b7 3</p> <p>1 3 1 4</p> |
|--|--|--|--|--|--|--|--|

Repeat, end on:

C7 III
R 5 b7 3 5

1 3 1 4 1

CHAPTER 7:

ALTERNATIVE & SOFT ROCK

RHYTHM GUITAR EXAMPLES

AEOLIAN ALTERNATIVE / SOFT ROCK RHYTHM GUITAR EXAMPLES

Aeolian Alternative/Soft Rock Example 1. "G#" Aeolian. Repeat and end on the first chord.

G#m IV E I C#m IV E I F# II

1e+a2e+a3e+a4e+a 1e+a2e+a3 e+a 4e+a

Aeolian Alternative/Soft Rock Example 2. "A" Aeolian. Repeat and end on the first chord.

Am I F I G I

1e+a2e+a3e+a4e +a1e+a2e+a3e+a 4e+a

Aeolian Alternative/Soft Rock Example 3. "D" Aeolian. Repeat and end on the first chord.

Dm C Bb Dm C F C

2 2 2 2 2 1 1 2 2 1 1 3 1 1

4 4 4 4 4 3 3 4 4 3 3 3 3 3

3 3 3 3 3 1 1 3 3 1 1 3 3 3

T — 6-6-6-6 — 6-5 — 3 — 6 — 6-5-5 — 10-8-8 —

A — 7-7-7-7 — 7-5 — 3 — 7 — 7-5-5 — 10-9-9 —

B — 7-7-7-7 — 7-5 — 3 — 7 — 7-5-5 — 10-10-10 —

DORIAN ALTERNATIVE / SOFT ROCK RHYTHM GUITAR EXAMPLES

Dorian Alternative/Soft Rock Example 1. “A” Dorian. Repeat and end on the first chord. Read the music notation or tablature, using the chord grids to learn the chord fingerings.

Am7 I D11 I Am7 I D11 I

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features a guitar part and a piano part. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The melody is played on the high strings, and the accompaniment is on the low strings. The piano part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The melody is played on the right hand, and the accompaniment is on the left hand. The score includes a guitar chord diagram for Am7 and D11, and a fretboard diagram showing the melody and accompaniment. The guitar part includes a solo section with a key signature change to two sharps (F# and C#) and a 4/4 time signature. The piano part includes a solo section with a key signature change to two sharps (F# and C#) and a 4/4 time signature. The score is for a guitar and piano arrangement.

Dorian Alternative/Soft Rock Example 2. “A” Dorian. Repeat and end on the first chord.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes guitar chords (Am7, D7, G7, C, C/B), a guitar fretboard diagram, a standard musical staff with treble clef and key signature of one sharp (F#), and a bass line with fret numbers for the T, A, and B strings.

Dorian Alternative/Soft Rock Example 3. “F#” Dorian, except “F#” Aeolian during the Asus.4 chord. Repeat and end on the next-to-last chord.

Figure 1 shows six 5x5 grids, each representing a different configuration of dots (black and white) and a sequence of moves. The grids are labeled as follows:

- F#m II**: Black dots at (3,1) and (3,2); white dot at (1,5). Moves: $\downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow$
- A I**: Black dot at (3,3); white dot at (1,1). Moves: $\downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow$
- Asus4 I**: Black dot at (3,3); white dot at (1,1). Moves: $\downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow$
- A I**: Black dot at (3,3); white dot at (1,1). Moves: $\downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow$
- E I**: Black dots at (3,1) and (3,2); white dots at (1,1) and (1,5). Moves: $\downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow$
- F#m II**: Black dots at (3,1) and (3,2); white dot at (1,5). Moves: $\downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow$
- B II**: Black dot at (3,1); white dot at (1,5). Moves: $\downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow \downarrow 1e+a2e+a3e \uparrow$

MAJOR ALTERNATIVE / SOFT ROCK RHYTHM GUITAR EXAMPLES

Major (altered) Alternative/Soft Rock Example 1. "E" major .

Chords: E, B, B, C#m, G#m, A

Fingerings (above staff):
 E: 1 2 3 4 5
 B: 1 2 3 4 5
 B: 1 2 3 4 5
 C#m: 1 2 3 4 5
 G#m: 1 2 3 4 5
 A: 1 2 3 4 5

Fret numbers (below staff):
 T: 9 9 9 7 7 7 8 9 8 9 8
 A: 9 9 9 7 7 7 8 9 8 9 8
 B: 7 7 7 7 7 7 7 7 7 7 7

Major (altered) Alternative/Soft Rock Example 2. "C" major during the C and G chords; "D" major during the A and D chords.

Chords: C, G, A, D

Counting sequences (below diagrams):
 C: 1 e + a 2 e + a 3 e + a 4 e + a
 G: 1 e + a 2 e + a 3 e + a 4 e + a
 A: 1 e + a 2 e + a 3 e + a 4 e + a
 D: 1 e + a 2 e + a 3 e + a 4 e + a

Major Alternative/Soft Rock Example 3. "C" major. Repeat and end on the first chord.

The following example is fingerpicked. The "+" symbol represents the syllable "and." Count "one - and - two - and - three - and - four - and" evenly while plucking the strings indicated below the counting symbols. For example: pluck strings five and two together on the first beat; play nothing on the "+" after the first beat; and pluck the fourth string on the second beat.

Chords: C/9, C, CΔ7, C/9, Am, Asus2, Asus4, Am

Counting sequences (below diagrams):
 C/9: 1 + 2 + 3 + 4 +
 C: 1 + 2 + 3 + 4 +
 CΔ7: 1 + 2 + 3 + 4 +
 C/9: 1 + 2 + 3 + 4 +
 Am: 1 + 2 + 3 + 4 +
 Asus2: 1 + 2 + 3 + 4 +
 Asus4: 1 + 2 + 3 + 4 +
 Am: 1 + 2 + 3 + 4 +

Fret numbers (below counting):
 C/9: 2 4 3 5 2 4 3
 C: 2 4 3 5 2 4 3
 CΔ7: 2 4 3 5 2 4 3
 C/9: 2 4 3 5 2 4 3
 Am: 2 4 3 5 2 4 3
 Asus2: 2 4 3 5 2 4 3
 Asus4: 2 4 3 5 2 4 3
 Am: 2 4 3 5 2 4 3

Major Alternative/Soft Rock Example 4. “G” major. Repeat and end on the first chord.

The following example is fingerpicked. The “+” symbol represents the syllable “and.” Count “one - and - two - and - three - and - four - and” evenly while plucking the strings indicated below the counting symbols. For example: pluck the sixth string on the first beat; pluck the fourth string on the “+” after the first beat; and pluck the third string on the second beat.

| | | | | |
|------------------|------------------|-----------|----------|------------------|
| G/9 I | Em/9 I | Csus2 III | Dsus2 V | G/9 I |
| | | | | |
| 1+2+3+4+1+2+3+4+ | 1+2+3+4+1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+1+2+3+4+ |
| 6434234364342343 | 6545345465453454 | 54243454 | 54243454 | 6434234364342343 |

Major Alternative/Soft Rock Example 5. “G” major. Repeat and end on the first chord.

| | | | |
|---------|---------|---------|---------|
| G III | Am V | Bm VII | C VIII |
| | | | |
| 1 + 2 + | 3 + 4 + | 1 + 2 + | 3 + 4 + |
| ↓ ↑ ↓ | ↓ ↑ ↓ | ↓ ↑ ↓ | ↓ ↓ |

Major Alternative/Soft Rock Example 6. “G” major. Repeat and end on the first chord.

| | | |
|---------|-----------|------------------|
| G I | D I | Am I |
| | | |
| 1e+a2e+ | a3e+a4e+a | 1e+a2e+a3e+a4e+a |
| ↓ ↓ | ↑ ↓ ↑ ↓ | ↓ ↓ ↓ ↓ ↑ ↑ ↓ ↓ |

Major Alternative/Soft Rock Example 7. “A” major. Repeat and end on the last chord.

| | | | |
|----------|----------|----------|----------|
| A I | C#m IV | D V | A V |
| | | | |
| 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ |
| ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ | ↓ ↓ ↑ ↑ |

MIXED MINOR ALTERNATIVE / SOFT ROCK RHYTHM GUITAR EXAMPLES

Mixed Minor Alternative/Soft Rock Example 1. "E" Aeolian, except "E" harmonic minor during the B7 chord and "E" Dorian during the A9nr chord.. Repeat and end on the first chord.

Em I B7 I D I A9nr I

C I G I Am I B7 I

MIXOLYDIAN ALTERNATIVE / SOFT ROCK RHYTHM GUITAR EXAMPLES

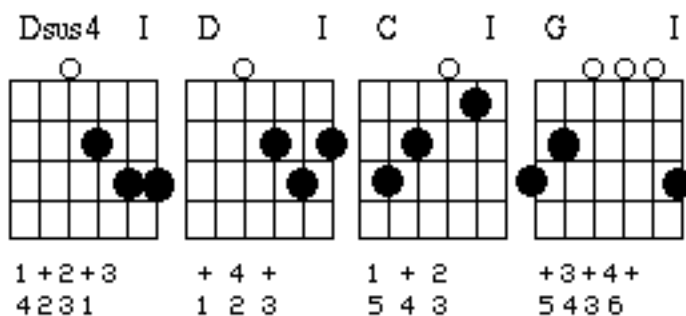
Mixolydian Alternative/Soft Rock Example 1. "D" Mixolydian. The scale is D major at the A chord, but D Mixolydian can still be used melodically.

D C G A D C

G D7#9

D C G D7#9

Mixolydian Alternative/Soft Rock Example 2. "D" Mixolydian. Repeat and end on the second chord.

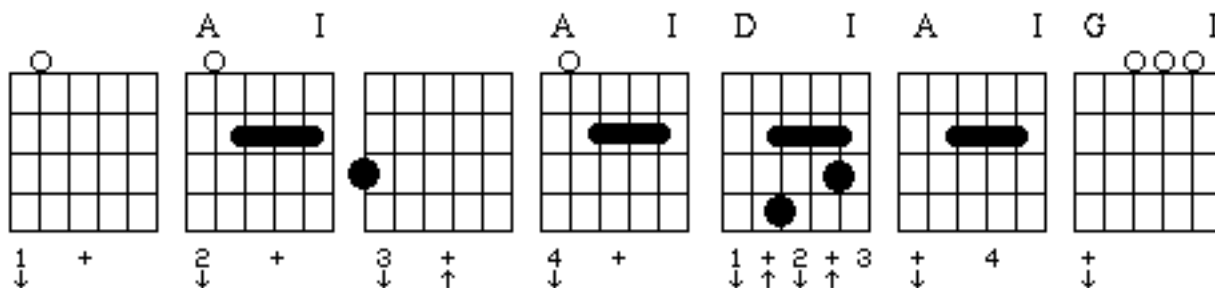


Mixolydian Alternative/Soft Rock Example 3. "A" Mixolydian, except use "C" Lydian on the "C" chord..

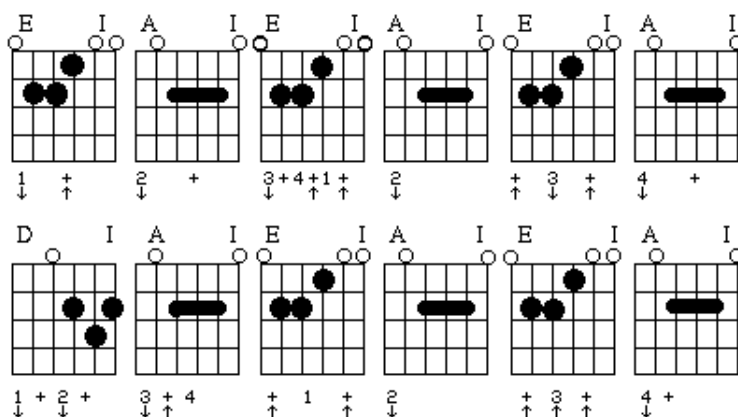
A G/A A G/A

A G/A F F/9 C

Mixolydian Alternative/Soft Rock Example 4. "A" Mixolydian. Repeat and end on the second A chord.



Mixolydian Alternative/Soft Rock Example 5. “E” Mixolydian. Repeat and end on the first chord.



MIXED MODE ALTERNATIVE / SOFT ROCK RHYTHM GUITAR EXAMPLES

Mixed Mode Alternative/Soft Rock Example 1. “D” Mixolydian during the “D”, “G” and “A” chords, “D” Lydian (“E” Mixolydian) during the “E7/D” chord, “D” major during the “Em7/D.”

D E7/D Em7/D G D A

PARALLEL MAJOR ALTERNATIVE / SOFT ROCK RHYTHM GUITAR EXAMPLES

Parallel Major Alternative/Soft Rock Example 1. “D” Lydian during the “D” chord, “F#” Mixolydian during the “F#” chord.

D F#